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Whole No. 152.

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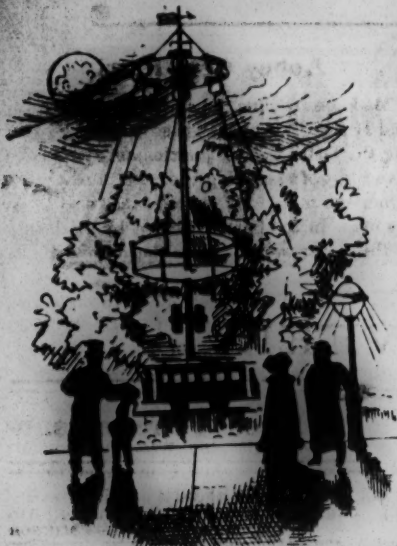
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At the Theatres.



Either Henry Merivale cribbed *Forget-Me-Not* from A. C. Gunter's *Two Nights in Rome*, or A. C. Gunter purloined *Two Nights in Rome* from Henry Merivale's *Forget-Me-Not*—or both sought the identical material for the motif of their pieces. There is no use disguising this fact—for it certainly is a fact. No two minds would or could employ the same materials, almost the same plot, nearly the same incident and action, the same peculiar characters and the same locale, without collusion, or unless the same source had been drawn upon for the argument. Both gentlemen declare their productions original. We have no means of knowing to the contrary, but, arguing from common sense and from ocular evidence, we should say that one or the other has a strange estimate of truth. It would be singular if there was not some difference in the plays, yet the dissimilarity is so slight, that there is good ground for the discussion that have been raised regarding the true source of the pieces. Be that as it may, we cannot but award the palm of strength to Mr. Gunter's production. The situations are stronger, the climaxes more thrilling, the action more interesting. The weak point, in our judgment, is in a superfluity of dialogue. This is trivial, however, and easily remedied. With the admirable impetus given to its production at the Windsor on Monday night by the appearance of Jeffrey Lewis as the Corsican adventurer, Mr. Gunter has reason to feel hopeful of a brilliant season, providing the lady is not suborned to other fields in the interim. Her impersonation of Antonia was intensely thrilling, and she was repeatedly called before the curtain. She displayed a dramatic power that one would imagine could scarcely emanate from so slight a physique, and her paroxysms of jealousy, love, vindictiveness and revenge fairly roused the audience to genuine bursts of enthusiasm. The lady achieved a great success, which is the more pronounced, as she was surrounded by a very indifferent company. Will Harkins is a capable juvenile man, but was overweighed with the character of Gerald Manney, and for his own sake should never have attempted it. Oliver Wren seemed the most capable of the gentlemen, and when it is known his forte is broad comedy, he scored quite a success in a melodramatic character. Frank Kilday, considering the brief time he had to study his part, played Captain Warmtree capably, though he did not seem to disguise his personal appearance in the least. The person who played Herr Fraus was simply ridiculous. He forgot he was a German in the last act, and gave as some pretty pure English. His Teutonic efforts were to be sympathized with. He is evidently an amateur, and created much amusement in his terrible tragic flights. J. W. Archer, evidently another amateur, was totally out of place. The Beneditts of Horace Louis was a quiet, though positive, piece of acting; he not only looked the Corsican, but what is better, played it to the satisfaction of everybody. Ellen Cummins as Evelyn Aubrey, and Leonora Harkins as Sylvia De Montalan, were especially good. Both secured the approbation of the audience. The other characters were scarcely worth mentioning. The piece was carefully mounted.

Tony Pastor has a splendid bill of novelties this week. "The house isn't quite so large to-night as usual," said Harry Sanderson Monday evening; "we're having a sort of Thanksgiving profection." Nevertheless there was a good audience inside. Mr. Pastor has offered nothing more palatable in a long while than the programme of the current week. Everything is fresh, and the very best of its kind. Jacques Krueger's conceit, *The Jersey Lily*, is uproariously funny. It is in true burlesque spirit, and is worthy of a longer run than the constantly changing policy of this theatre will admit. Thursday Mr. Pastor has a big jubilee, giving four performances—two at his own theatre, and two more at the Academy of Music, which he has taken for this special occasion. He does this to accommodate the tremendous overflow that would be certain had he merely given the ordinary shows at his own pleasant resort.

The Hamilton Lees give their final performance at the Park this week, and will be succeeded by Frau's company next week. We mentioned in the attendance at the

Standard, where Patience still reigns supreme.—Daniel Rochat, at the Union Square, continues to good audiences. Next week Clara Morris in *Camille*, to be followed Dec. 8, by the English sensation, *Lights o' London*, which Mr. Palmer will produce on a great scale of magnificence.—Patience is departing at Booth's, to satisfactory business. Next week M'lie Rhea will give us a taste of her quality in her emotional roles; December 8, the *Florence* in *The Mighty Dollar*.—On Friday night the one hundredth performance of *The Major* will be duly commemorated at the Theatre Comique by the distribution of the usual souvenirs.—The Major has proved a winning card for Harrigan and Hart.—At the Fifth Avenue John McCullough has repeated his last season's success, and Virginius has been a potent drawing card. On Thanksgiving Day and Saturday matinee Ingomar will be given.—Deacon Crankett will migrate from Haverly's Fourteenth Street Theatre on Monday to the Windsor, and Fun on the Bristol will be substituted.—The World, with its wealth of scenic attractions, has a strong hold upon public esteem, and Haverly's Niblo's Garden has been well filled. It will be continued for four weeks.—*Emeralda* is likely to duplicate *The Professor* triumph at the Madison Square Theatre. Large audiences are nightly present.—Birch and Backus' new Shakespearean absurdity has proved a potent drawing plaster, and together with the caprices of a talented company, the entertainment is a particularly enjoyable one.

The Giddy Gusher



ON STAGE BEAUTY.

Mrs. Langtry is going on the stage—and what for the Gusher can't very well imagine. An afternoon spent with that celebrity at an English watering-place qualifies me to state that the lady is not rarely intelligent; has not a fine voice; has not the fire and earnestness to compensate for lungs and strength; has not a graceful carriage, and has not a mobile and expressive face. She has a lovely complexion, which goes for nothing on the stage, since the prettiest cuticle in Christendom can, by pearl powder, rouge and cold cream, become the same. Mrs. Langtry has light eyes, dark-brown hair, and not very much of it, a wide mouth and heavy lips, and a most ungraceful walk. Her claims to beauty rest upon the possession of youth, a good complexion, and the conspicuous admiration of the Prince of Wales during one successful season. But the Prince of Wales admired *Horatia Schneider*, and the Prince of Wales was very much taken up with little Ella Chapman, but Paris did not consider Schneider a dream of beauty in comparison, and New York don't often speak of Ella as a type of Yankee loveliness (though she's a very charming little woman). However, beauty is not a necessary element for theatrical success. Our greatest actresses have not been beauties—if Langtry possesses any dormant talent and the footlights can eliminate it, go ahead—but when she comes to pop over here, and pose as a beauty, why, Maude Harrison, and Laura Don, and Lillian Russell, and half-a-dozen more, can give her points on the game and beat her average.

It does not follow that the lovely creature who shows up through an opera-glass in a shape to make bald-headed men tremble, looks dangerous in a waterproof cloak with her face washed up to go home—far from it. There's just as much difference in most of our favorite actresses' appearances on and off the stage as there is in a lobster when in his native element or in a pot of boiling water.

There's a much admired *ingenue* at a leading theatre, whose skipping-rope style of locomotion brings down to the footlights a beaming smile on rosy parted lips, a rippling mass of golden floating hair, a guileless stare of uninstructed innocence in a pair of humid childlike eyes, and a condition of emotional original beauty destructive to contemplate. Just see her *au naturel* for once, and be astounded that such things can be, and overcome us like a Summer cloud. Why, she's nearing forty. She's got a sharp school-marmy face; her very dark hair gives a hardness to her features, and she's the very antipodes of her stage self.

Here's another, who kicks up her little heels, and capers about the stage in a sun bonnet tile; every mother in the audience longs to shake her up, and let her understand she's almost a woman, and shouldn't carry on so. Why, her face looks like a R. R. map of the Panhandle road, with all the con-

tinuities, there are so many little wrinkles about the funny little eyes and the puckered little mouth.

And now just take a good look at that tall, military figure in a black cloth sack coat and a straight, uncompromising black alpaca petticoat—not a frill, or a bonnet, or a fur below on it. Strong, coarse hands hold firmly together over the flat bust a knitted comforter of wool. From beneath a rather battered hat of black velvet a few thin, grizzled hairs escape and straggle over a swarthy, corrugated forehead. The eyes of this woman are dim, the nose has almost a fierce air, the mouth is set and determined and framed in many lines. Its a strong face, an interesting face, but it's an old woman's face, and it's a very plain face. You see this face disappear through the stage door; now come round in front and see the metamorphosis. She glides upon the scene in light robes; the broad, low brow is crowned with the fair hair of a young woman; twenty-five years, and no more, sink in the sweetness of her smile; the trusting light of youth and love shines in her upturned eyes. With girlish grace she lies upon her lover's breast. The full, graceful figure seems to tremble with the impassioned words, and white, jeweled fingers flutter over that fortunate man's shirt front. What's that you say?

"It's a magnificent thing to be able to make up like that, and hide the ravages of age!"

Do I think so? I think it must be agony to see that image reflected in the mirror and know the dreadful old lady that can be washed out and twitched out from under it in four licks and two pulls. But she's a wonderful woman, and the Gusher is one of her warmest admirers, whether she wears the splendid get-up of her professional life or the undress uniform, battle-scarred and time-worn, when out of active service.

And if some actresses are getting into the affections of the community at half price for being under twelve, as Gummy Bedford and Dolly Banger can get into Bunnell's Museum, there are others the world insists upon endowing in their youth with middle age. One of these is Fanny Davenport. I heard a woman say of her the other day that it was about time she retired, she was so old now and must have made quite a fortune. The speaker was a young thing of forty, in a Gainsborough hat and bean catchers. It actually did me good to turn round and tell her she must consider herself a fossil then, for she was ten years older than Fanny.

Some years ago there was a danseuse on the New York boards named Galletti or Galette, a fine artiste and a very pretty girl off the stage, but to all intents and purposes she looked fifty behind the footlights. The formation of her face was such that it caught the light on her chin and cheek bones, and the intervening portion lying in the shadow had the appearance of old age that no amount of make-up could overcome.

It's a mighty great blessing for a woman to be born so almighty ugly that time can make no perceptible addition to her physical enormities. The woman so handsome that "the same lips and eyes she wears on earth will serve in Paradise," has got to die early and get into the gate before her charms go back on her—it's so rare that a pretty young woman makes a pretty old one (and she's apt to be pretty dreadful before she'll allow she's pretty old), that I look with delight on Mrs. Sol Smith and Madame Ponsi. They have had a splendid day of it, and the evening is so beautiful, that under its enchanting influence one ceases to regret the lost sunlight.

But they are exceptions. Handsome leading contemporaneous actresses are on exhibition occasionally, perfect wrecks. I saw one the other night in a theatre dressed to death: her hair dyed jetty black, her eyebrows touched up, and a white hat on her paralytic old head. She was making a desperate effort to brace up, but Lord! Time had a side-hold and a death-grip. The fall was inevitable, and what an ugly spectacle she will be inside of white satin fluting!

There are two women on the American stage hard times cannot wither, nor Custom Houses stale. The India rubber twins—intriguements on Goodyear's patent. I'd like to see any such little things as years take the gloss off Mrs. Brutone or Mrs. Le Brun! There's imperishable stuff for you! Just as they looked when gas was discovered and turned on to light up their dear faces, just so they look now. Calm as the sphinx whose stony eyes unwinkingly gaze over Egypt's sands as centuries come and go—Mrs. Brutone beholds the beauties of the stage grow and fade, wax and wane—yet her attractions elude and evade the destroyer. When the glowing Rose, surnamed Coghlan, is withered on her stem—when the willowy Mary Anderson is bent with years—when Rhea's pearly teeth are few, and Katherine Rogers' magnificent hair is grey—just as they were, exactly as they are, so will they be—the evergreens of the profession, standard works of art and permanency—Brutone and Le Brun!

No, Mrs. Langtry will never be known as one of the Beauties of the Stage; and it's

doubtful if she ever makes a reputation as an actress. There have been few who have combined great beauty with great talent. Laura Keane and the lovely Nelson are the only two easily called to mind. There is not another Adelaide in existence. Without her beauty she would have been famous, and with her beauty alone she would have ranked among the celebrated. Such a combination of physical perfection, artistic ability and business faculty the world never saw, and it is unlikely will ever see again. Certainly not through Mrs. Langtry's advent upon theatrical scenes. Thus predicts THE GIDDY GUSHER.

Professional Doings.

—Fay Templeton is capturing the West-erners.

—William Horace Lingard was in the city last week.

—Clay M. Greene is writing a new play in San Francisco for Max Fehrmann.

—Eugenie Legrand plays in New London, Ct., on Thanksgiving night, in *Camille*.

—Jennie Yeamans will play in Danbury, Ct., Thanksgiving day and evening.

—C. P. De Garmo is in town getting orders for John B. Jeffrey's Guide and Directory.

—Ella Wren and John Dillon have been engaged to play in *My Mother-in-Law* at the Park.

—Frank Gibson, a well-known advance agent, is now in town, and open for engagement.

—Colonel Haverly is organizing a Patience company, which will take the road about December 1.

—Wallack's company play in Orange on Thanksgiving Day and evening. Then they go to Newark.

—Bob Morris received a dispatch from Albany yesterday saying *Old Shipmates* was a great success there.

—Frank Mayo's salary list amounts to over \$1000 per week. What must his rail road fares be? We shudder.

—William B. Pettit, manager of the defunct Fanny Louisa Buckingham company, arrived in this city last week from Denver, Col.

—Pierce Jarvis has bought the right for playing *A Celebrated Case* of S. French and Sons, in Massachusetts, Pennsylvania and Ohio.

—Hermann, the magician, has made enough money to buy a farm adjoining Manager J. W. Albaugh's, in Montgomery county, Md.

—Manager Haverly has closed a date with Frank Merdant and Bob Morris for *Old Shipmates* in Chicago. They play with him January 9.

—Thirty theatrical "anap" companies are being organized by divers parties to deluge the country on the great national turkey and mince-pie day.

—Annie Morton has been engaged by Henry Jordan for his company. The company will play *Led Astray*, *Camille*, and kindred pieces.

—Julia A. Hunt seems to be making a very favorable impression in the West with *Florine*. None of the critics enthuse immensely over her.

—Poor Matt Lingham has had another relapse in San Francisco, and was at last accounts in the hospital.

—Billy Emerson has made a success of his minstrel experiment at the Standard Theatre, San Francisco, and the house is crowded every night.

—The ladies and gentlemen of Wallack's company were entertained by the members of the Century Club of Syracuse during their recent visit there.

—The Florence Gillette company died at Alpena, Mich., November 17. The remains will be returned to New York as soon as sufficient funds can be raised.

—McCullough will present a round of Shakespearean characters before ending his engagement at Haverly's Fifth Avenue. Fanny Davenport follows him.

—The popularity of Annie Louise Cary is quite phenomenal. She gave a concert in Washington on the 18th inst., and even the wisow sills were engaged at big prices.

—Only a Farmer's Daughter will play at the Williamsburg Novelty Theatre next week. H. A. D'Arcy is with the company as agent, having left a similar capacity with *Old Shipmates*.

—R. J. Dillon, of the Hoey-Hardie combination, was compelled to leave the company at Memphis, and seek relief at the Hot Springs of Arkansas. He is badly afflicted with inflammatory rheumatism.

—A genuine benefactor has been found in Burlington, Vt. John P. Howard, the owner of the Opera House in that city, and valued at \$100,000, has deeded the entire property to the Home for Friendless Children.

—Joe Banks, the well-known comedian of Oliver Doud Byron's combination during the past season, is afflicted with consumption, and has gone to Florida under advice of his physician, hoping to better his health.

—York Stevens, a young English actor who has been filling a position in McCullough's company, has become a member of the Cayvan Wheatleigh Hazel Kirke company. Stevens will play *Lord Travers*.

—A letter from our Macon (Ga.) correspondent says that Frederick Paulding is now at Cumberland Island, Ga., and is recovering his health. He has progressed so favorably that he thinks of taking the road again at an early date.

—James F. Crossen has purchased of Samuel French and Sons, the New York, Connecticut and New Jersey State rights to produce *A Celebrated Case*. Crossen will organize a company immediately, and play through the above named regions, acting Jean Renaud himself.

—Stevens' new comic opera, *The Twelve Jolly Bachelors*, will be produced in this city on the 28th. We shall then have an opportunity of judging of the merits of this American production, which is said by some of our exchanges to equal many of the foreign compositions with which our stage is deluged.

—W. J. Maxwell, advance agent for Fellows and Searle's Minstrels, sloped from Shamokin, Pa., says our correspondent, with book of dates and route; he also raised money sent by the company for expenses, and all the spare cash he could get from friends. It is thought he is ahead of the Eviction combination from Hazleton.

—Dave Belasco is putting the finishing touch to a new piece to be called *Innocent*—after the author, we presume.

—F. M. Burbeck has assumed the management of the Madison Square Grand Theatre, during Marc Kline's absence South. This detachment of Mr. Mallory's forces is being a steadily large business in New York and Pennsylvania circuits.

—Fannie Louise Buckingham and her husband skipped away from Denver, Col., last week, leaving their company without a dollar, and owing them over \$1000 in salaries. Last Friday Mr. Muthall tendered the Sixteenth Street Theatre, and a benefit was given the stranded people to enable them to return East.

—Genevieve Ward will have attained an unusual altitude when she learns that, in commemoration of her advent at the Springfield (O.) Opera House on the 6th prox., the manager proposes to perfume the theatre, distribute satin programmes among the audience, and indulge in other expressive courtesies. Genevieve does not know how great she really is.

—The American Four were fined heavily by Manager Williams, of the Pittsburgh Academy of Music, last week, for using profane language on the stage. They rebelled, but Mr. Williams was firm, and their week's salary was considerably abridged—which served them quite right. Good example for other managers to follow.

—Maud Branscombe, while playing at the London Royalty, received a letter from the "Provident Clerks' Society" asking her to make a subscription to their cause, on the plea that "it is rather hard lines that we are unable to walk a quarter of a mile in any direction in the city without seeing at least five photographic representations of your beautiful face."

—Our American Ministers, the original American comic opera, by J. A. DeWit, of Chicago, which was to have been produced at the Union League Theatre Monday last, was postponed until Thanksgiving afternoon and evening, for the purpose of giving much-needed rehearsals. A full-dress rehearsal was given Saturday night, which served to show the weakness of the company and the drinking powers of a number of invited guests.

—Kit Clarke, the present business manager of Leavitt's Gigantean Minstrels, and one of the most efficient members of the latter's staff, announces his intention of retiring permanently from the amusement business early in December, with the intention of entering the wholesale jewelry trade in this city, as a member of the firm of S. S. Meyers & Co. Kit says that having traveled to his heart's content, he now proposes to enjoy life quietly.

—Bob Morris says of the late manager of his play, "Mr. Gardiner is the squarrest man I have met in the theatrical business. During the week of the President's death, when most managers suspended payment, he paid me my royalty just the same, and through the burned district in Michigan, with the most discouraging prospects ahead, he carried things through where many others would have given up."

—A rumor was very generally circulated Monday that John Stetson had dropped dead in Boston of paralysis of the heart. Inquiry at the box office of Booth's was met with a prompt denial of the rumor. Mr. Stetson left this city for Boston last Saturday, and a telegram was received from him three hours after the rumor reporting his death. At any rate, if he is dead he is in Heaven, for the telegraph wires melt in the warm place.

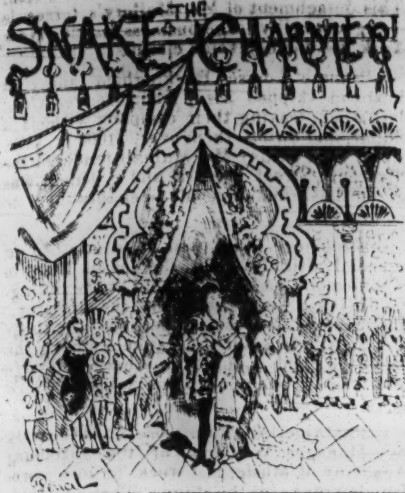
—The bulls and bears of Wall street were considerably surprised last week by the advent in their midst of thirty men attired in sailor costume. The upper portion of each dry land sailor was covered by a flour barrel, upon which was pasted colored lithographs of Brooks and Dickson's World company, which is now playing at Niblo's Garden. The long line of men were preceded and followed by a crowd of boys who were busily engaged in distributing dodgers. This, next to J. M. Hill's paper plaques and dolls, is the latest thing in theatrical advertising.

—Colonel J. H. Haverly has finally closed the contract which gives him the lease of the California Theatre. Mr. Haverly said to THE MIRROR reporter that his lease commences December 15, and runs three years, with the privilege of seven. The theatre will remain closed for needed repairs until January 1, when it will be opened with Michel Strogeff, with Frank Bangs in the title role. After the close of the run of Strogeff the best of attractions will follow each other in quick succession. Colonel Robert Filkins will be the manager of the new house for the present, although somebody will probably be placed in his situation, so that he can come East for the purpose of attending to other of Haverly's attractions. The theatre will be named Haverly's California Theatre, and will be the sixth theatre which the manager has under his eye.

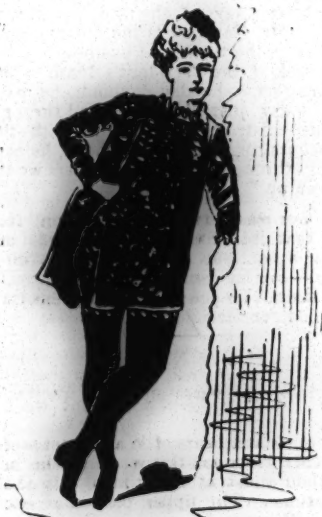
—We have heard of many shrewd advertising dodges on the part of managers and agents, but the following corals the sweetened dough: Dave Thomas, one of Barnum's agents, succeeded in effecting an adjournment of the New Hampshire Legislature during a recent visit of the show at the capital in rather a daring manner. He got a reporter of one of the dailies to write out a series of resolutions relating to the death of some prominent person, and handing them to one of the legislators, the latter moved that the Legislature adjourn out of respect to his memory. They were read, adopted, and an adjournment had before the wise men of the body discovered that the individual referred to had been dead over three months. The legislators went to the circus, all the same, however, and took the whole city with them.

—Monday evening Edward Kelly, the gasman of the Bijou Opera House, at the usual hour for lighting the stage (7:30 p. m.), was standing upon a chair engaged in lighting the borders by means of an alcohol torch, when the chair broke down, throwing Kelly to the floor. In attempting to regain his balance he dropped the torch, which fell upon the red plush draw-curtain. In a second the inflammable material caught fire. Kelly gave the alarm, and Sam Grau and a number of employees rushed upon the stage. By dint of hard work the fire was extinguished. The Fire Department was called out, and thoroughly saturated the embers with Babcock extinguishers. The curtain was totally destroyed, and was valued at \$200. The proscenium arch and the borders were badly scorched. The performance was given as usual, although not commencing until nearly nine o'clock. There was little or no excitement at the time.

Pen and Pencil.



The reason why Audran's Olivette and Mascotte caught on as tenaciously as they did was because those popular compositions abounded in catchy, varied melodies that appealed understandingly and irresistibly to the public ear, and that big, uneducated aricular organ was marvellously tickled in consequence. Musical seers prophesied great things for Monsieur Audran, some going so far as to say that in him would be found the legitimate successor to Jacques Offenbach. Said seers took in their signs the night Signor McCaull brought out The Snake Charmer at the Bijou, for the first time on any stage, and forgot all about their predictions. Perhaps they were premature in this. Musicians cannot continually invent tunes of the same level of excellence as their best efforts, nor should faith be lost in Audran because this last opera comique of his is far beneath the other and more delightful works. I can readily understand now why this shrewd gentleman honored New York by sending The Snake Charmer here before giving it over to the judgment



"Dolly" as the Prince.

of his own countrymen, which is particularly sharp and goeth wrong seldom in matters of a bouffe nature.

There is a little inside story about the title of The Snake Charmer, and as its details haven't been made public, I shall have to retail them here. The charming Dolaro (who is Defosse's business manager as well as the prima donna of the Bijou troupe) didn't like the original name. She thought proper deference to the part she played should be shown in respect to the name of the composition, and that The Snake Charmer sung by Lillian Russell shouldn't be thrust forward into undue prominence. She gently though firmly requested, therefore, with the most winning of comic operatic smiles, that a new title should be found. M. Defosse, who doesn't know anything more about the English tongue than a newly-imported



A pretty Gen-ma

canary-bird, was utterly nonplussed. He hadn't a suggestion to make. Madame Dolaro herself could give no assistance to the accomplishment of her exceedingly reasonable request. Manager McCaull got down his dictionary, his Thesaurus, his family Bible. He locked himself up in the seclusion of his private office, where, undisturbed,

he could wrestle with the difficult task he had to do. One whole night he labored, and next morning, wearied, weak, but exultant and triumphant withal, he emerged. The rubicon was passed, and his countenance was rubicund in consequence.

"*Jer l'avez!*" he shouted to M. Defosse, as he rushed into Delmonico's and found that gentleman munching his role and eating his egg.

"*Ah! vous avez quoi?*" queried the Frenchman.

"Why, *le nom de l'opera*," shouted Colonel McCaull excitedly. "I have it—*Jer l'avez Jer l'avez, Jer l'avez!*" and he ordered a bottle of Sauterne, and sat down to tell Defosse all about it. The Grand Mogul was the name Colonel McCaull had evolved over night, and The Grand Mogul was the way it was announced in the papers next



"Moskietie"

morning. Dolaro was charmed, Defosse pleased, and McCaull jubilant with his success in delving after a new label for Audran's piece.

But—and here let there be quick, hurried, melo dramatic chords denoting impending trouble—a heavy father now made his appearance, who claimed The Grand Mogul as the name of one of his own dramatic offspring. Moreover, he held a copyright in support of his claim, dating several years back. This heavy father was an old gentleman named Cornelius Mathews. He is a singular character—one that Dickens would have loved to word-paint. He is aged, but erect; he wears a straight standing collar and a black silk stock; his vest buttons low; he uses heavy-rimmed spectacles. There is about him an air that involuntarily recalls to mind a book of reminiscences of the early American stage. He talks in a confident, assuring way, that would be effective were it not that his language is as precise, formal and old-fashioned as a lawyer's brief. I would



A Great Head?

not give so much space to Mr. Mathews but he stoutly promises that several trunks full of plays, farces, tragedies, and operas, which he has at home, "will some day be heard from, sir!" He says things are not what they were in the days of Burton's Theatre, in Chambers street, when he used to send in a new play two or three times a week and get paid in full for the same without further ceremony or delay. He recently visited the manager of Duff's Theatre, and if you should ever meet him ask him to give you a description of his reception in that precious establishment where he dropped in for a few moments and ran across the burly Fulton Market restaurant keeper and his relations. To make a long story short, Mr. McCaull saw the justice of old Mathews' claim, and at the expense of considerable inconvenience, changed back again regretfully to the original name, The Snake Charmer. And so it will remain.

The story of the Snake Charmer is badly told in the English. It has no *schoppen*—as Herr Nuendorf would say if asked about some of Herr Amberg's productions at the Thalia. Yet the subject gives excellent opportunities for comic treatment and local coloring in the hands of a libellist that is skillful in his business. An inexhaustible mine of Frenchy fun lies in the story of an

Eastern Prince's love for the leading attraction of an Indian snap combination. The changeable necklace alone gives the clue to



The Grand Vizier (Front Elevation)

plenty of jolly incidents, which combined with beautiful costumes, handsome women, fine scenery and clever actors, should make The Snake Charmer go in spite of the lack of pleasing melody in its score. All that a manager could do, Manager McCaull has done. He supplies the eye with generous pleasures in the shape of rich dresses, gorgeous mountings, and attractive females. He has weeded two inefficient singers and actors out of an otherwise irreproachable cast, and the public, recognizing these truly admirable displays of managerial wisdom and enterprise, are flocking to the Bijou, and endorsing the way in which the opera is done, with unstinted praise. This is fortunate, because it would have been unfortunate had Mr. McCaull been obliged to stand or fall on the merits or faults of Audran's composition. All preparations for other pro-



The Princess

ductions are postponed, and The Snake Charmer will charm lots of money into the box office before it gets through.

Dolaro is accounted very chic as the Prince, and I see no reason for reversing this opinion. She throws into it an *abandon*, pure and simple (don't mistake the application of these adjectives), which is startling. In male parts, of the comic opera calibre, she has no equal. Jeannie Winston is good, but it is impossible to write about the two comparatively with the same pen. Whether Dolaro winks, kicks, sings or speaks, she is always neat, and thoroughly imbues the audience with the idea that she understands her business from A to Z, and this inspires a confidence in her power of entertaining which will entice the price of an orchestra stall from



An Indian Bunnell

any man who has seen her once. She has not made a sensation in New York, but she has been building up gradually a big reputation, which is gratifying and profitable at the same time. Tony Pastor's loan, Lillian Russell, is a very charming little woman, and she forms a pleasing contrast as Gemma,

the snake charmer, to the showy Dolaro. Her voice is small, sweet, and in good control; her figure is trim; her features regular, and her manner refined, although a little too retiring for this sort of business. When she comes on the stage it involuntarily strikes one that she has just stepped from a *lidoir* attired for a *bel masque*. Lillian is a treasure—a bright, clever thing, that will become very popular in time. Tao Sin is not badly done, but why, oh why do stage Chinamen talk in a thin falsetto and sing through the nose? Is this a marked characteristic of the moon-eyed Celestial? Raymond Holmes has replaced George Denham as Nicobar, and the



A Grand-com-mitternau

part goes with some gusto in consequence. Another query: why, in the name of Dr. Webster, does the Bijou company pronounce *Vizier*, *Vizzer*? Holmes is a neat comedian, and he plays the character well enough. Denham announces his intention of going South—for his health. It certainly must have been hot enough here for the original Nicobar, without seeking warmth in Dixie. "A great head" decidedly should have allowed this little fact to trickle in. Heat has an expansive effect upon iron, and I trust the sunny, sunny South will act in the same fashion upon George's comic powers, which, if they be not of this metal, are assuredly composed of some other equally hard. Louise Paulin now plays the Princess, having succeeded a lady who—well, who didn't fill the bill satisfactorily, to put it mildly. Miss Paulin is a pretty little woman with good singing abilities, and of a commendably vivacious disposition. She'll do. Mr. Greensfelder (which name is perfectly harmless when literally translated) has a fine strong voice,



This will not do!—over again!

that sounds in the low notes like the pedals of a church organ. He is cast for Astrakan, a sort of Indian Bunnell, but I cannot say he plays it because Mr. G. is not gifted with acting talent. I saw him do a very unprofessional thing while on the stage alone with Dolaro—during a song of the Prince he got tired of standing, and coolly leaving Selina, whose words were directed to him, planked himself on a chair up the stage, with a significant wink aside to the audience, as would say, "I'm tired and I'll sit down. Stage directions be—hanged!" Had I been in the insulted lady's place, Mr. G's ears would be tingling to this moment. Considerable fun is extracted from a scene in which the grand commiteemen, in most singular costume, hit off all the bob-tailed localisms of the day.

Jesse Williams, who leads the orchestra, rehearsed the piece thoroughly before it was produced. This mild, affable gentleman, so quiet in his demeanor, is a perfect Nero at rehearsal. His hair bristles, his eyes are fierce as two electric lights, and I shall not soon forget his terrible emphasis, when he said to some stupid ladies of the ballet in tones of thunder: "Ladies, this will not do!" They had to try over again, but they were all right when the first night came round.

Abbey Gets Patti.

Madame Adeline Patti, Monsieur Franchi and Henry E. Abbey signed a contract giving the latter named gentleman the exclusive right of managing the *opera* during her American tour. Mr. Abbey was visited at his office in the Park Theatre by a reporter of this paper, and he gave the following information:

"I cannot answer your question regarding the terms of my contract with Madame Patti. It is a well known fact that various theatrical managers have been trying to secure the lady, and as many different sums have been offered her, by them, I do not care to make public the terms by which I have become the exclusive manager of the lady. I think that there is a great deal of money to be made by proper management, and I shall try and see that no errors are made in the future."

"What are your intentions?" "My plan is to make money, and I feel confident of success. I believe that American people should be given the same opportunity of seeing and hearing Madame Patti as has already been afforded Europeans, therefore I wish to produce operas as an attraction instead of concerts, as heretofore given. For obvious reasons the production of grand operas is an impossibility, so I have concluded to give a part, if not the whole, of a varied repertoire of operas. The lady has contracted to appear in costume, and with proper stage effect, in fragments of operas. In the past Madame Patti has appeared alone in concerts. In the future she will appear in portions of well-known operas surrounded by her company."

"Will the company remain the same?" "Yes, but I shall add an orchestra of fifty pieces, under the leadership of a first-class conductor, and, as I have already stated, the programme will be opera."

"What will be the admission scale?" "Five dollars for the best seats, with general admission at two dollars. Once for all the scale used in the past is at an end."

"When do you open your season?" "At the Brooklyn Academy of Music next Monday. I shall decorate the Academy, and shall make it a memorable night in the history of the Brooklyn stage. After the end of the Brooklyn engagement I shall go to Boston, and I cannot tell my successors thereafter. The engagement which Patti has made to appear in an oratorio in Cincinnati December 28, has given me some trouble, but I shall try and arrange matters so that existing engagements will not conflict."

"Will the programme mapped out by Monsieur Franchi be followed?"

"To a large extent. So far as possible I shall try and meet existing contracts. The large cities will be given an opportunity to see Patti first, and afterwards we will visit the smaller towns."

"How long does your contract extend?" "For thirty performances, two of which will be given weekly. Probably we will give one evening, and one matinee each week."

"What will be done after the end of the thirty performances?"

"If money has been made, undoubtedly a longer season will follow. And it may be that grand opera in its entirety will be produced, but of course that is dealing in matters which time can alone answer truthfully."

"You hope for success?"

"I am not afraid of failure, and I don't see but what there is money to be made. J. O. Fryer will be the advance business manager by-the-by. Good day."

Street rumors proclaim that Mr. Abbey has contracted to pay \$4000 for each performance, \$1500 of which is to be paid for the payment of the supporting company, and traveling expenses. The remainder will be equally divided between Patti and Mr. Abbey.

Colonel J. H. Haverly offered \$4000 for each performance, and in addition agreed to place \$25,000 in a bank as an earnest of good faith.

At the Belvidere Hotel Monsieur Franchi made a statement to the reporter.

"My existing contract with Mlle. Patti," said he, "still remains good. Her contract with Mr. Abbey is over and above that made with me. I shall remain with the company to look after my personal interests. I am perfectly satisfied with the new arrangement."

Mlle. Patti said to the reporter: "The story is true. I have signed a contract with Mr. Abbey. Regarding terms and stipulations, I refer you to Monsieur Franchi."

"You have had no rupture with Monsieur Franchi?"

"No; our relations are still of the pleasantest description. The new arrangement was entered into because it seemed very advantageous to all parties concerned, and I am much pleased with it."

A stitch in time saves nine, and this coalition, if not too late, will save Patti from the failure she made under the bad grasping management which inauspiciously opened her American tour in New York. Under Mr. Abbey's management able a largesum of money will be

The Boston musical world will on Eudie Melville. blue bloods signed a re- ing prima donna that extra performance of Music Hall. This

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANTHONY, ELLIS AND HATHAWAY'S Co.: Clinton, Ia., 24, 25; Dubuque, 26; Waterloo, 28; Cedar Falls, 29; Cedar Rapids, 30.

AGNES OPERA Co.: Charlotte, N. C., 24; Wilmington, 25; Richmond, Va., 26; Cumberland, Md., 28; Zanesville, O., 29; Chillicothe, 30.

ANNIE FILLIST: Wilmington, Del., 24; Trenton, N. J., 25; Paterson, 26; Albany, N. Y., 28, week.

AGNES WALLACE-VILLA Co.: Gallipolis, O., 24, 25, 26.

AGAINST THE WORLD COMB: Greencastle, Ind., 23, 24; Richmond, 25; Hamilton, O., 26; Cincinnati, 28, week.

B. MACULY COMPANY: Paterson, N. J., 24; New Brunswick, 25; Trenton, 26; Binghamton, N. Y., 28; Ithaca, 29; Elmira, 30.

BOSTON IDEALS: Chicago, 21, week.

BAKER AND FARRON: Atlanta, Ga., 24; Montgomery, Ala., 25; Mobile, 26; New Orleans, 28, week.

BARTLEY CAMPBELL'S MY GERALDINE: Pittsford, Pa., 23; Scranton, 24; Danville, 25; Ashland, 26; Williamsport, 28; Rochester, N. Y., Dec., 6, 7.

BARTLEY MINSTRELS: Youngstown, O., 24; Sharon, Pa., 25; Warren, O., 26.

THE FOUR COMB.: Oil City, Pa., 24; Duke Centre, 25; Olean, N. Y., 26; Boston, Dec., 5, week.

BROOKS AND DICKSON'S WORLD COMB. No. 1: New Orleans, 21, week.

BUFFALO BILL COMB.: Indianapolis, Ind., 24; Frankfort, 25; Lafayette, 26; Kokomo, 27; Logansport, 28; Ft. Wayne, 30; Toledo, O., Dec. 1.

B. W. F. AND W.'S MINSTRELS: Battle Creek, Mich., 24; South Bend, Ind., 25; Kalamazoo, Mich., 26; Chicago, 27, week.

CANTLAND-MURRAY COMB.: Des Moines, Ia., 21, week; Council Bluffs, 23, week; Omaha, Neb., Dec. 5, week; St. Joseph, Mo., 12, week; Kansas City, 19, week; Topeka, Kan., 26, week.

CHARLES MINSTRELMAN: Albany, N. Y., 24, 25, 26; New York, 28, week.

CHAS. HANCOCK'S HUMPHY DUMPTY Co.: Houlton, Me., 24, 25; Bangor, 26; Bucksport, 27; Belfast, 30.

C. L. DAVIS (ALVIN JOSLIN): San Francisco, 21, three weeks.

CHARLOTTE THOMPSON: Atlanta, Ga., 23; Augusta, 24; Savannah, 25, 26; Charleston, 28, 29; Columbia, 30; Greenville, Dec. 1; Charleston, N. C., 2; Danville, 3; Lynchburg, 5; Norfolk, 6; Petersburg, 7; Richmond, 8, 9, 10.

COLLIER'S BANKER'S DAUGHTER No. 1: Peoria, Ill., 24; Jacksonville, 25; Decatur, 26; Springfield, 27; Terre Haute, 29; Evansville, 30; Vincennes, Dec. 1.

COMLEY-BARTON COMIC OPERA Co.: Chicago, 21, week.

EMMA ABBOTT ENGLISH OPERA: Boston, Mass., 28, week.

EMMA LARKLAND: Hannibal, Mo., 21, week.

ELWIN BOOTH: Baltimore, 21, week; Wilmington, Del., 23; New Haven, Conn., 29; Waterbury, 30; Hartford, Dec. 1; Springfield, Mass., 3; Worcester, 3.

EMILIE MELVILLE OPERA Co.: Boston, Mass., 21, five weeks.

FRED B. WARREN: San Antonio, Tex., 25, 26; Houston, 28, 29; Galveston, 30, Dec. 1, 2; New Orleans, La., 3, week.

FAY TRIPLETON OPERA Co.: Madison, Wis., 24; Oshkosh, 25; Racine, 26; Rock Island, Ill., 28; Moline, 29; Clinton, Ia., 30; Davenport, Dec. 1; Burlington, 2, 3.

FANNY DAVENPORT: Philadelphia, 21, two weeks.

FLORENCE HERBERT: Iowa City, Ia., 21, week; Des Moines, 23, week.

FRANK MAYO: Minneapolis, Minn., 21, week; St. Paul, 23, week.

FORD'S OPERA Co.: Atlanta, Ga., 28; Macon, Dec. 5; Augusta, 6, 7; Savannah, 8, 9, 10; Charleston, S. C., 12, week.

GRAYSON OPERA Co.: Rutland, Vt., 21; Burlington, 22; Montpelier, 23; Concord, N. H., 24; Manchester, 25; Holyoke, Mass., 26.

GOS WILLIAMS: Goldsborough, N. C., 24; New Verne, 25, 26.

GARDNER'S LEGION OF HONOR: Chicago, 21, two weeks; Philadelphia, Dec. 5.

Geo. H. ADAMS' HUMPHY DUMPTY TROUPE: Springfield, Ill., 24; Joliet, 25; Ottawa, 26; Kalamazoo, Mich., 28; Marshall, 29; Ypsilanti, 30; Lansing, Dec. 1; Grand Haven, 3; Big Rapids, 3.

HILL'S JOSHUA WHITCOMB: Milwaukee, Wis., 23 to 26; Louisville, Ky., 28, week.

HILL'S DEACON CRANKETT Co.: New York City, 21, two weeks.

HORT-HARDIE Co.: St. Louis, 21, week.

HILL'S ALL THE RAGE: Grand Rapids, Mich., 24; Jackson, 25; Indianapolis, Ind., 26; Dayton, O., 28; Springfield, 29; Columbus, 30; Newark, Dec. 1; Zanesville, 2.

HENRY'S PREMIUM MINSTRELS: Piqua, O., 2; Troy, 25; Urbana, 26.

ST. O'GRADY'S EVICTION Co.: Wilkes-Barre, Pa., 24; Reading, 25; Norristown, 26.

ONE: Brooklyn, N. Y., 21, week; Ithaca, 23, week.

NEW MASTODON MINSTRELS: La., 24; Dubuque, 25; Muscatine, Burlington, 28; Keokuk, 29, 30.

DOW BEDOTT: Galveston, San Antonio, 28, 29, 30, 31.

NOVELTY Co.: Brooklyn, 21, week.

OLD DOON PICTURE: Philadelphia, 21, week.

ALY Co.: Akron, 21, week.

O., 24; Newcastle, Pa., 25; Youngstown, 26; Buffalo, N. Y., 28, week; Brooklyn, Dec. 5, week.

HERNE'S HEARTS OF OAK: New Orleans, 21, week.

HAGUE'S EUROPEAN MINSTRELS: Cincinnati, 21, week.

HARRY MINER'S COMEDY FOUR: Milwaukee, 21, week; Detroit, 28, week.

HAZEL KIRKE Co. No. 2: Scranton, Pa., 28; Elmira, N. Y., 29; Hornellsville, 30; Erie, Pa., Dec. 1; Corry, 2; Titusville, 3.

JARRETT'S FUN ON THE BRISTOL: Brooklyn, E. D., 21, week; New York City, 28, week.

JOSEPH MURPHY: St. Joe, Mo., 24, 25; Atchison, Kan., 26; Topeka, 28; Leavenworth, 29; Kansas City, Mo., 31, Dec. 1, 2, 3.

JOHN E. OWENS: Wheeling, W. Va., 25, 26.

JAY RIAL'S UNCLE TOM: Brooklyn, N. Y., 21, week.

JOHN T. RAYMOND: St. Louis, Mo., 21, two weeks.

J. K. EMMET (FRITZ): Brooklyn, N. Y., 21, week; Philadelphia, 28, week.

JOHN S. CLARK: Columbus, O., 24; Springfield, 25; Dayton, 26; Cincinnati, 28, week; Chicago, Dec. 5, week; St. Louis, 12, week.

JOHN McCULLOUGH: New York City, 21, five weeks.

JOHN A. STEVENS: Indianapolis, 24, 25, 26; Chicago, Ill., 28, week.

JOE JEFFERSON: New York City, 21, week.

KELLOGG CONCERT Co.: Waterloo, Ia., 25; Cedar Rapids, 26; Des Moines, 30; Omaha, Neb., Dec. 1; Council Bluffs, 2; St. Joseph, Mo., 6; Atchison, Kan., 7; Leavenworth, 9; Topeka, 10.

KINALFY'S MICHAEL STROGOFF: St. Louis, 21, week; Indianapolis, Ind., 28, 29, 30.

LEAVITT'S GIANT MINSTRELS: Chicago, Ill., 20, week; Joliet, 25; Davenport, 29; Rock Island, 30; Clinton, Ia., Dec. 1; Dubuque, 2; Rockford, 3; Milwaukee, 5, week.

LEAVITT'S HYER SISTERS' COMBINATION: Cumberland, Pa., 24.

LILLIPUTIAN OPERA Co.: Madison, Ind., 24; New Albany, 25; Seymour, 26; Bedford, 28; Washington, 29; Princeton, 30.

LEAVITT'S RENTZ-SANTLEY Co.: Corsicana, Tex., 24; Dallas, 25, 26; Denison, 28; Sherman, 29; Texarkana, 30; Hot Springs, Ark., Dec. 1; Little Rock, 2, 3; Memphis, Tenn., 4, 5, 6.

LEAVITT'S VAUDEVILLE AND SPECIALTY Co.: New York City, 21, week; Philadelphia, 28, week.

LEAVITT'S RENTZ MINSTRELS: Danielsonville, Conn., 23; New Haven, 24; William, 25; Norwich, 26.

LINGARD'S STOLEN KISSES COMB.: Albany, N. Y., 24, 25, 26.

LOTTA: Boston, 21, week.

LAWRENCE BARRETT: Cincinnati, 21, week; Chicago, 28, two weeks.

MILTON NOBLES' COMB.: Philadelphia, 21, week.

MADISON SQUARE THEATRE Co. No. 1: St. Louis, 21, two weeks; Louisville, Dec. 5, week; New Orleans, 12, week.

MADISON SQUARE CO. (THE PROFESSOR): Holyoke, Mass., 24; Springfield, 25; Hartford, Conn., 26; Providence, R. I., 28, 29, 30; New Brunswick, N. J., Dec. 1, Easton, Pa., 2; Scranton, 3.

MCINTIRE AND HEATLY'S MINSTRELS: Atchison, Kan., 24; Leavenworth, 25; Wyandotte, 26; Lawrence, 28; Topeka, 29; Emporia, 30; Newton, Dec. 1.

MR. AND MRS. W. J. FLORENCE: Washington, 21, week; Baltimore, 28, week; New York City, Dec. 5, two weeks.

MITCHELL'S PLEASURE PARTY: New Britain, Conn., 23; Hartford, 24; New Haven, 25, 26; Norfolk, Va., 28, 29; Richmond, 30, Dec. 1, 2, 3; Washington, 5, week.

M. B. CURTIS' SAM'L OF POSE COMB.: Lafayette, Ind., 24; Indianapolis, 25, 26; Dayton, O., 28; Fort Wayne, Ind., 29; Elkhart, 30.

KNIGHT'S BARON RUDOLPH: Lynn, Mass., 24; Southbridge, 25; Marlboro, 26; Boston, 28, week.

MARY ANDERSON: Philadelphia, 21, week; Baltimore, 28, week.

MY PARTNER Co.: Providence, R. I., 23, 24, 25, 26; Holyoke, Mass., 28; Springfield, 29; Pittsfield, 30; Troy, N. Y., Dec. 1, 2, 3.

MINER-ROONEY COMB.: Burlington, Ia., 24; Keokuk, 25; Quincy, 26; St. Louis, Mo., 27, week.

MAGGIE MITCHELL: Chicago, 21, week; Muskegon, Mich., 28; Grand Rapids, 29; East Saginaw, 30; Bay City, Dec. 1; Toledo, O., 2, 3.

NICK ROBERTS' HUMPHY DUMPTY: New Haven, Conn., 23, 24; Wilmington, Del., 25, 26; Baltimore, 28, week.

NAT. C. GOODWIN: Detroit, 28, week.

OLD SHIPMATES (FRANK MORDAUNT): Troy, N. Y., 24, 25, 26.

ONLY A FARMER'S DAUGHTER: Utica, N. Y., 24, 25; Rondout, 26.

ONE HUNDRED WIVES: Boston, 21, week; Brooklyn, N. Y., 28, week.

OLIVER DOUD BYRON: Cincinnati, 21, week.

POWERS' GALLEY SLAVE Co.: Scranton, Pa., 24; Plymouth, 26.

ROCKS COMEDY Co.: Houston, Tex., 24.

RICE EVANGELINE Co.: Beloit, Wis., 24; Rock Island, Ill., 25; Elgin, 26; Chicago, 28, week.

ROBSON AND CRANE: Boston, 21, week; Brooklyn, N. Y., 28, week.

ROSE EYTINGER IN FELICIA: Milford, Mass., 28; Woonsocket, R. I., 29; Williamantic, Conn., 30.

REMNEN: Nashville, Tenn., 24, 25; Chattanooga, 26; Lexington, Ky., 28.

SKIFF'S CALIFORNIA MINSTRELS: Worcester, Mass., 24; Hildeford, Me., 25.

SOL SMITH RUSSELL: Greenville, S. C., 24; Atlanta, Ga., 25, 26; Marion, 28; Columbus, 29; Selma, Ala., 30.

SNELBAKER'S MAJESTICS: Buffalo, 21, week.

SALSBURY'S TROUBADOURS: Zanesville, O., 21; Columbus, 22; Springfield, 23; Dayton, 24; Logansport, 25; Springfield, Ill., 26; St. Louis, Mo., 28, week.

SPILLER'S ROOMS FOR RENT: Portland, Me., 24, 25, 26; Portsmouth, N. H., 27.

STRAKOSH CONCERT AND OPERA Co.: Hartford, Ct., 25; Baltimore, Md., 28, week.

SMITH AND MESTAYER'S TOURISTS: Brooklyn, 21, week.

TONY DENIER'S HUMPHY DUMPTY: Macon, Ga., 24; Milledgeville, 25; Athens, 26.

THE JOLLITIES: Nebraska City, Mo., 24; Council Bluffs, Ia., 25, 26; Omaha, Neb., 28.

TWELVE JOLLY BACHELORS: Cleveland, 21, week; New York City, 28, six weeks.

T. W. KEENE: Columbus, Ga., 24; Montgomery, Ala., 25, 26; New Orleans, 27, week.

VOKES FAMILY: Worcester, Mass., 24; Lowell, 25; Lynn, 26; Lawrence, 28; Salem, 29.

VERNER'S EVICTION Co.: Baltimore, 21, week; Philadelphia, 28, week.

WILSON OPERA Co.: Pittsburg, Pa., 21, week; Cleveland, 28, week.

WILLIE EDWIN'S SPARKS: Baltimore, 21, week; Washington, 28, week.

WM. E. SHERIDAN DRAMATIC CO.: Stockton, Cal., 24, 25.

WHITE COMB.: Winchester, Va., 24, 25, 26; Lynchburg, 28, 29, 30.

BOSTON.

Large audiences have attended the performances of the Emilie Melville company at the Gaiety Theatre during the past week to listen to the presentation of the Royal Middy, which was first heard in Boston in June, 1880, at the Boston Theatre. The Royal Middy has no literary merit worth mentioning, and the attempts at wit are nothing but silliness. The plot, however, is ingenious and skillfully worked out. The music is of about the same school as Fatinitza and other like operas, and is very pretty, but made doubly so by the superb singing of the company, which is correctly called a superior one, as there is something bright and sparkling before the footlights all the time, and there is no lag to the end. Emilie Melville was seen to excellent advantage as Fauchette, singing and acting the character in a most superior manner. Miss Melville is a valuable acquisition to this style of entertainment, and I am confident that when she appears in New York she will speedily become a great favorite, and deservedly so. Lillie Post made a much better Queen of Portugal than Lady Angela, and her singing of the role was very beautiful. Elma Delaro's talents were buried in the insignificant role of Antonia, but so good an actress as Miss Delaro will always make a character prominent by her artistic ability. Max Freeman made a distinctive success as the rich Puritan. Mr. Freeman may congratulate himself on having won an immediate position in Boston. Tom Caselli's splendid voice was not allowed to be heard in the character of Mungo. Some song should have been introduced for Mr. Caselli, as was the case for Mr. Macreary in Patience. Mr. Dugan and Mr. Macreary shared the honors with those already named, and came in for their meed of applause. On Monday evening, at the request of many of the leading citizens of Boston, Manager Wentworth produced Patience at the Boston Music Hall in a crowded house, composed of the elite of the city. On Tuesday evening Boccaccio was given at the Gaiety and Pirates of Penzance on Wednesday and Thursday matinees. Next week Madame Favart, with Emilie Melville in the title role, will be the attraction. The Twelfth Night was produced at the Globe Theatre on Monday evening with Robson and Crane as the stars in the play. The play is of course known to all lovers of Shakespeare. It will always retain its position as a beautiful play, plain in construction, clever in intention, and replete in the manner it treats the most impressive situations, and taken as a whole, it affords a small opportunity for acting compared to the original edition. It is a tiresome performance, and yawns of weariness supplanted the expressions of enthusiasm throughout the play. The dialogue was curiously and slashing cut, and in fact it was one of the most outrageous attempts in offering a modification of a play that was ever known. Shakespeare can afford to stand on his own merits, and Mr. Webb and all others who have a desire to expurgate familiar language and favorite scenes should study popular feeling and taste before another act like Twelfth Night is perpetrated upon the public. The good people of Boston, with Neilson's unapproachable performance fresh in their memories, did not take any interest in the present production, consequently they staid away, and the Globe Theatre did not present that lively appearance as has been its wont during the season. W. H. Crane played Sir Toby Belch with great unctuousness and humor, giving his lines with telling effect, and the slightest details of his performance were marked by the perfect finish of true genius. Stuart Robson was very funny as Sir Andrew, and served to illustrate the versatility and knowledge of nature, which Mr. Robson is fully competent to do. When Alicia Robson could be heard she spoke the lines of Viola very intelligently, but there were so many pretty bits of business that she did not comprehend, or give with any effect, that her performance failed to come up to the proper standard. Sebastian should be played by a man, hence Miss Thorne's performance was not appreciated. Harry Meredith showed the great advantages which accrue to an actor from stage knowledge, good will and presence, and as Malvolio, which is one of the strongest and most interesting play, gave a decidedly good representation of the part; one of the best since the days of John Gilbert, at the Boston Theatre. Ad. Lipman did all that was possible with the Duke, but the part is so lacerated and cut up that no actor could make anything out of the role. The remainder of the cast calls for no mention. The costumes are magnificent, and the setting very fine. Twelfth Night was withdrawn after Wednesday night. Sharps and Flats being substituted with Robson and Crane in their inimitable roles of Sharp and Flat. This is the last week of the comedians, Our Bachelors being the attraction.

Not many impersonations of its kind on the dramatic stage come so near perfection in detail and originality as Lotta's Musette. The play is a poor one, but the star infuses so much life and vivacity into the part that the man who is paid to criticize, and the man who pays to criticize, all seem to agree. It does not call for display of any sort. It seems to me that any auditor would find it hard to tell Lotta in what way she could do better. The latter part of the week that abortive attempt at a play, Little Detective, was the card, with Lotta in a round of characters. The support was very good. This week, Bob, for the first time in Boston. The Colonel did a fair business at the Museum during the past week. It was withdrawn after the matinee of Saturday, Led Astray being played in the evening, for the benefit of Annie Clarke, who received an overwhelming house of friends and admirers. Fanny Morant played the Baroness, her first appearance in many weeks. This week, Patience, with its great cast, Rose Stella and Amy Ames being substituted for Emily Pearl and Annie Dow.

The Windsor Theatre did a very large business last week with Rooms to Rent. The play is very laughable, and suits the general appetite of the fun going public. The company is a fair one, and their efforts called forth a certain amount of pleasure for the audience. This week, One Hundred Wives.

Success is perched upon the walls of the Howari; a bad house is not known at this theatre. This week, Sid France in Marked for Life, Ella Wesner, Cawthorne, Buckwiths, Leland Sisters, all appear in a variety olio.

At the Boylston Museum is seen a first-class variety performance, afternoon and evening. An immense bill of attraction is offered for Thanksgiving week.

Items: Oct. 27, 1882, will be the fiftieth anniversary of William Warren's professional career, he having made his debut upon the stage Oct. 27, 1832. The citizens of Boston will mark the event by a fitting testimonial to the actor, scholar, and gentleman. Etelka Gerster had a crowded house at the Globe Theatre on Sunday evening. All of our theatres give matinees on Thanksgiving Day.—The National Theatre opened on Monday evening with part stock and variety company, including Yankee Addams, the Grinnells, Eveline Constantine, and many others.—The Museum company play Our Boys upon the road during the run of Patience at the Museum, with Alfred Hudson as Middlewick, Sr. Mr. Warren will not go out with the company.—The members of the Emilie Melville company are receiving many courtesies from the several clubs of this city.—Paola Marie comes to the Globe Theatre 28th instant. Rose Eyttinger and Cyril Searle were in the city on Friday.—Signor Lazarini and Emily Winant were at the Globe Theatre on Sunday evening.—Mr. and Mrs. George S. Knight will shortly appear at the Windsor Theatre.—Eric Bayley and company left Boston for Montreal on Saturday evening.—J. H. Ring, the old Boston favorite, is in the city, having left the Rossi combination.—N. Wallace Allen, an excellent actor, is playing in New England.—The actor, Frank Whitcher was married twice; his first wife was Maud Hilton, who died three years since. His widow is not a professional.—The Fisk Jubilee Singers at Tremont Temple on Monday night.—Marie Litta sings in Music Hall on Friday night.—Charles Barron played Talbot Champneys, in Our Boys, for the first time on Monday night with much success.

CHICAGO.

McVicker's Theatre (J. H. McVicker, manager): Mr. and Mrs. N. C. Goodwin have produced their latest acquisition, Member from Slocum, to fair business. Chicago has had a previous dose of this drama under the ubiquitous title of Mother-in-Law, and consequently do not relish a repetition. Mr. Goodwin and his clever consort, and good company, do their best to please, but the play is to have a handicap to overcome. This week the perennial Hobbies will be given.

Haverly's Theatre (J. H. Haverly, manager): Michel Strogoff, with its elegant scenery, its fine ballets, and in its utter want of dramatic unity, has been presented to fine business during the past week. This week, the Comely-Barton company in Patience.

Grand Opera House (J. A. Hamlin, manager): The Boston Ideal Opera company, a strong and sterling musical organization, during the past week have presented Pirates of Penzance, Mascotte, Czar and Carpenter, Belles of Cornville, Olivette, and Fatinitza. The company continues this week.

Hooley's Theatre (R. M. Hooley, manager): This week, Maggie Mitchell will appear in her round of characters.

Academy of Music (William Emmett, manager): Mazaepa has been the attraction, with Maude Forrester in the title role, and crowded houses in attendance. This week, Joseph Proctor in Nick of the Woods, and an olio.

Lyceum Theatre (James Edwards, manager): A fair vaudeville company has been playing to fair business. This week a strong bill.

Olympic Theatre (Z. W. Sprague, manager): Harry Miner's company has been playing to good business during the past week. This week Leavitt's Gigantean Minstrels.

Criterion Theatre (Charles Engle, manager): George W. Thompson in Yacup and a fair variety olio have drawn fair houses. This week The Octoroon and an olio.

Items: Of the four competing variety theatres on South street Monroe's seems to be the most successful.—F. E. Egbert and Kate Glasford, of the late Marie Prescott company, are in the city, waiting for an engagement.—Patti Rosa, the late star of the "Furnished Rooms" combination, has returned to the variety business.—At the last Wednesday matinee the Boston Ideal produced The Czar and Carpenter, which was last given here in 1868 at the Crosby Opera House by the Bernard-Ritchings company.—Broadway and Treyster, the well known bill-posting firm, have withdrawn their monetary support from the North-western Amusement Agency, and Frank Whipple is to manage it. At present Mr. Whipple is managing the Dash combination.—Elaborate scenery from the London models, is being painted for the production of Patience at Haverly's.—Florence Newton, F. G. Campbell and wife, and Sadie Johnson, have formed a dramatic company that is to play in far-away Manitoba.—Will F. Sage, formerly of this city, now of Boston, is the author of a two-act musical piece entitled Tig, or Settled at Last, an original American melo-dramatic comic opera.—J. A. Sawtelle, the well-known manager of Montana and Dakota circuits, is in the city, engaging people. James Devlin has found that starrng in the West is not appreciated. He has humbled himself, and gone South to join Gulick's Furnished Rooms company.—John Hooley's Comedy company has come to grief, and to Chicago. John has gone to New York, as old associations are painful.—J. H. Haverly promises to spend Christmas week in Chicago. Meanwhile the new theatre is prospering under the directorship of "the greatest" bill writer of the age, Fitzsimmons.—Nat Goodwin has determined to cut adrift from Brooks and Dickson.—The venerable Yankee Robinson, after a season of three nights, under the management of Charles Forbes, has returned to the city. This probably ends Forbes' three years' contract. The said Forbes is a manager who has made some money in reviving Uncle Tom in rural districts, and engaging leading actors at the rate of a dollar a day, and discharging them at a moment's notice. Forbes recently contracted with Miss Vaders to manage her for a term of years, as usual he tried to secure talent at the advanced rates of twenty-five dollars per week. As a result Miss Vaders had to give up all hope of traveling under his management.—The attraction at the National Theatre this week is the Convict's Daughter.—The orchestra at Haverly's has been strengthened by the addition of George Bowen, the cornet virtuoso.—Lawrence Barrett is to appear at McVicker's after the Goodwin engagement. He will produce the new tragedy, written in heroic verse, by W. W. Young, of this city. The play is founded upon the history of King Arthur and his associate knights of the round table.—Sam. Hague, the manager of the British minstrels, is in the city, arranging for the appearance of that organization at Hooley's.—Harry Chapman's Euterpe Concert company and ladies cornet band gave several concerts at Central Music Hall last week. The band comprises thirteen young ladies varying in age from twelve to eighteen years. They play quite well, but somewhat mechanically.

—All the theatres observe Thanksgiving Day by "giving" special matinees.—The P. W. F. and W. Minstrels are billed for the Grand Opera House 28th.—Jessie Bartlett Davis, wife of W. J. Davis, assistant manager of the Grand Opera House, the Buttercup of Haverly's celebrated Church Choir-Pinafire company appears in the original character with the Ideal Opera company on Saturday night.—Joe Emmet's engagement at Hooley's, Chicago, netted \$750, and Joe Murphy's recent engagement at the same house took in \$70

for the present week Dominick Murray and Annie Ward Tiffany, who will appear in a sensational drama entitled Escaped from Sing-Sing.

Grand Opera House (James Vincent, manager): A change of bill this week. The second of the series, Muldoon on the Mississippi being produced.

Hyde and Behman's Theatre (Hyde and Behman, managers): The management have placed upon the stage this week Muldoon's Picnic. The same as presented last week by a rival company, and claimants at the Grand Opera House. A court of equity has been called in to settle the matter.

Items: The great Patti will appear at the Academy next Monday evening; one performance only; seats to be had at the moderate price of five dollars each.—All the theatres give an extra matinee on Thanksgiving Day.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): John R. Rogers' Comedy company during the present week to only fair business. Minnie Palmer is a fair actress only, and makes a mistake in allowing herself to be announced as a second Lotta. Mr. Graham is guilty, in my opinion, of the same error when he permits himself to be dubbed an imitator of Emmett. This plan robs both of the slightest claim to originality, and, as both are inferior to the ones they claim to imitate, they must suffer by the comparison. Thomas W. Keene and company 27th, one week.

St. Charles Theatre (David Bidwell, manager): Haverly's New Widow Bedott company, with C. B. Bishop as the Widow, commenced a week's engagement 18th. The play and star are so well known that criticism is unnecessary. Hearts of Oak combination 20th.

Grand Opera House (Brooks, Connor and Norton, lessees): The new dramatic sensation called The World 14th. Neither the play nor the company have won the admiration of our theatre-goers; the splendid scenic effects have, however, created some enthusiasm. Helen Sedgwick as Mabel Huntington and Russell Bassett as Mo Jewel carry the histrionic honors of the play.

Items: B. L. McVicker, of McVicker's Theatre, Chicago, arrived in this city 14th. Jos. Brooks and his bride and J. W. Norton are also here.—Mrs. Edouin did not leave here with the Sparks company on account of ill health, and needed rest. She will, however, join the company in Baltimore 21st.—W. J. Fleming, of The World company, who has been playing Martin Bashford and the Keeper of the Lunatic Asylum, was discharged 16th for gross neglect of duty. His parts were admirably played on very short notice by George B. Berrell, the stage manager.

ALABAMA.

KUPAULA.

Barnett's Opera House (P. H. Morris, manager): No attractions past two weeks. Gus Williams cancelled his date here. Booked: Tony Denier's H. D., 22d. Coup's Circus, 18th.

CONNECTICUT.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Tourists to full house 14th; One Hundred Wives 16th to good business; Januscheck in Mary Stuart 17th to large audience; Aldrich and Parsloe 19th to light house. Booked: Mitchell's Goblins Thanksgiving matinee and evening; Strakosch Concert company with Gerster 28th; The Professor 29th.

American Theatre (W. S. Ross, manager): Jerry Cohan and wife present the drama of The Molly Maguires, in addition to good variety olio.

Item: Patti has cancelled her concert date in Hartford.

NEW HAVEN.

Carl's Opera House (Peter R. Carl, proprietor): De Wolf Hopper and a fair support in One Hundred Wives 14th to fair business. Aldrich and Parsloe drew only a fair house 16th, but they pleased the audience immensely. Januscheck played to beggarly business 18th and 19th for such a star. Madame must have been gratified by the warmth of her reception even at the hands of such small audiences. Coming: Eugene Sheehy lectures 24th; Mitchell's Pleasure Party 25th and 26th; Edwin Booth 29th; Jefferson 30th and Dec. 1.

Grand Opera House (Clark Peck, proprietor): The Hand Bell Rings 15th to fair business. The Professor 18th and 19th to very good business. Mr. Gillette can find his nervous counterpart on the Yale faculty, as I heard many remark. Booked: Nick Roberts Forty Clown Minstrels 23d and 24th; Murodon Dime Museum 28th, week; Hyde and Behman Dec. 7 and 8.

New Haven Opera House (John M. Near, manager): Ed. Marble and support gave Ten Nights in a Bar-room 14th and 15th to discouraging business. Booked: Rentz Minstrels 24th; Genevieve Ward 25th and 26th; Rice's Patience 28th; the O'Grady's Dec. 2 and 3; Eric Bayley and the Colonel 9th and 10th.

American Theatre (W. S. Ross, manager): A good run of business at this variety theatre, and the performance is excellent.

Items: A magician who has Heller's name, but not his mantle, gave a gift show at Peck's 17th to small business. He was arrested, for the gift part I believe, and settled for seven dollars.—Our managers should do better by us for Thanksgiving than to offer female minstrels, and an Irish patriot.—The best seats for Booth's night are only one dollar and a half. Sensible.—There is a tale attached to Rose Cogan's visit to New Haven—how she entered the wrong door from the bath-room; how a young Yale graduate found a feminine outfit standing in the middle of his room, and tried to smuggle it off as memorabilia; and how the maid of the fair Rose recovered the plunder after an exhaustive search.

Opera House (Jean Jacques, manager): Vokes Family 15th to good business. Aldrich and Parsloe, in My Partner, 18th, to good business, as usual. Booked: Rice's Opera company, in Patience, 24th; Edwin Booth, in Merchant of Venice and Taming of the Shrew, 28th; Grayson Opera company, 30th.

DELAWARE.

WILMINGTON.

Grand Opera House (J. K. Baylis, manager): Aldrich and Parsloe, in My Partner, 14th, to a first-rate business and eminently satisfactory performance. Booked: Gus Williams, 21st; Planter's Wife, 23d; Nick Roberts' Humpty Dumpty, 26th; Alf Burnett, 28th and 29th; Mary Anderson, Dec. 12.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Salisbury's Troubadours in the Faun of the Glen and the Brook last week. The Florences open 21st in Mighty Dollar. They give during week Professor Opstem, Dombey and Son, and Ticket-of-Leave Man. Willie Edouin's Sparks 28th and week.

Ford's Opera House (John T. Ford, manager): Charles Ford's Opera company appeared in The Mascotte, Patience, Billet Taylor, and Pinafore last week. Miss Lucette made a pleasing impression. My Mother in Law, under management of Abbey and Brooks and Dickson, this week. Haverly's Strategists company 28th and week.

Items: The Cary Concert at Lincoln Hall 18th was very fine. Every seat sold long before the evening of the performance. Even the window sills (of which there are quite a number) were marked engaged.—Another fine Specialty company at the Theatre Comique this week.—Litta at Lincoln Hall Dec. 5.—W. H. Baker and company in The Drunkard at Odd Fellows Hall Thanksgiving afternoon and evening.—How the "intelligent compositor" ever made me say "Dean McConnell" had been "visiting her mother-in-law," I cannot understand. I never heard of the young lady possessing such an article.

GEORGIA.

ATHENS.

Deupree Opera House (W. H. Jones, manager): Gus Williams' Wanted a Carpenter 15th to fine house. Coming: T. W. Keene, 19th.

AUGUSTA.

Augusta Opera House (N. R. Butler, manager): Gus Williams gave Wanted, a Carpenter, to a fair house, 14th; Neither this piece nor the German Senator seems to catch on in this vicinity. The Hess Opera company performed Mascotte, 16th, to a very good house, the company doing well; Miss Randall became quite a favorite. Olivette on the 17th, to good house. T. W. Keene in Macbeth, on 18th, played to a crowd house. Billed: Sol Smith Russell, 21st.

ILLINOIS.

ALTON.

Opera House (J. McNulty, manager): Len Johnson's Minstrels played 13th to a poor house, but gave good performance. Billed: Quadron Slave company 19th.

Item: McIntyre and Heath were arrested in Belleville 1st for playing on Sunday without license.

BELLEVILLE.

Academy of Music (B. J. West, Jr., manager): The Swedish Lady Quartette, assisted by Emile Gavin, dramatic reader, to a fair house, 11th. Booth Dramatic Association, of St. Louis, in The Honeymoon, billed for 24th.

City Park (William Jungen, manager): Against the World combination in Saved from the Wreck, to a good house, 13th. Booked: Lecture by Prof. Wilcox on James A. Garfield, 29th.

JOLIET.

Opera House (E. S. Barney, manager): Rooney-Miner combination 16th to an overflowing house; show good. Booked: Bartley Campbell's Galley Slave, 23d; George H. Adams' Humpty Dumpty, 25th; B. W. P. and W. S. Minstrels, 26th; Leavitt's Gigantic Minstrels, 28th; John A. Stevens, in Unknown, 29th; Sam'l of Posen, Dec. 2.

ROCKFORD.

The Opera House (J. P. Norman, manager) was opened on Monday evening, 14th, by Clara Louise Kellogg and company, who pronounce it one of the most perfect in all its details in the country, and only approximated in modern artistic effects by the Madison Square of New York. The Chicago Tribune of 14th, says of it: "The Opera House is a triumph of architectural skill, and is ever more, a brilliant gem in the corner of Melomane, and is one of the handiwork from the lakes to the Gulf." Its seating capacity is 1000; stage 42x60 feet wide with seventeen sets of elegant scenery. The house is now in complete running order and ready for the many engagements made for it. The Kellogg concert was a fine one, and was attended by a most elegantly dressed and appreciative audience. Miss Kellogg was in her most charming mood, and delighted her audience by the gracious manner in which she responded to her several encores. The other artists of which the company is composed all assisted in making the evening enjoyable, with the exception of Signor Brignoli, whose mimicry with John Barleycorn was painfully apparent. Receipts were over \$1400.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Bartley Campbell's Galley Slave company, to good business, 14th. Anthony and Ellis' H. D. to good house, 16th. J. Z. Little and company in Saved from the Wreck, under the title of Against the World, 17th, playing to a light house. Booked: Pat Rooney, 19th; Katherine Rogers, 22d; Adams' H. D. company, 24th; Salisbury's Troubadours, 26th; Banker's Daughter, 28th; Comley and Barton's Patience, 29th.

Adelphi Theatre (W. H. Laird, proprietor): Business has improved at this house during the past week, and an interesting programme is attracting good attendance.

INDIANA.

ANDERSON.

Union Hall (C. K. McCollough, manager): Claire-Scott combination 15th and 16th to crowded houses. Hi Henry's Premium Minstrels 19th; every seat in the house sold.

FORT WAYNE.

Academy of Music (John Scott, manager): Bartley Campbell's Galley Slave drew a splendid house 12th. Maude Granger, who was advertised more than the drama, failed to materialize, her chronic illness preventing, as it has the last three times when she was announced to appear here. Gusie De Forrest, who appeared as Cicely Blaine, gave an earnest and sympathetic rendition of that role. The entire company gave the best of satisfaction. Prof. Harmon, with a side gift show to a good house 17th. Booked: Ada Gray 29th; M. B. Curtis 29th; Buffalo Bill 30th.

GREENCASTLE.

Hannemann Opera House (Brattin and Blake, managers): John Thompson's Comedy company played Around the World 17th to moderate business.

KOKOMO.

Opera House (H. E. Henderson, manager): Hi Henry's Premium Minstrels gave fine entertainment 18th to big house; the company was good throughout. Booked: Buffalo Bill, 28th.

Item: A local company will give the opera of Bo Peep 21st.

LA PORTE.

Opera House (Huntman, Lay and Co.,

proprietors): The Acme Opera company were to play in Olivette 24th, but cancelled. John Thompson and company in Around the World Oct. 30. Prof. Houser, a phrenologist and physician of some repute held the boards all last week; Hyde and Behman's Muldoon's Picnic 22d; Haywood's Mastodon Minstrels numbering thirty, will appear 28th. The company travels in its own car, and gives a big street parade in the afternoon.

LOGANSPORT.

Dolan's Opera House (William D. Pratt, manager): Will Grover's Humpty Dumpty 16th to a poor house; B. W. P. and W. Minstrels 10th to crowded house. Billed: Salisbury Troubadours 25th.

NEW CASTLE.

Shroyer's Hall (James Shroyer, proprietor): G. D. Stuart's Lilliputian Opera company, 12th, to very good business; the little folks look well. Simmons and Moore's Uncle Tom's Cabin to moderate business, 15th; has not the country had a surfeit of this piece? We have.

NEW ALBANY.

New Albany Opera House (J. Harbenson, agent): This house has been vacant for the past week. Booked: Clara Scott, 24th; Lilliputian Opera company, 26th.

PERU.

Concord Theatre (L. M. Clark, manager): Hi Henry's Minstrels played to a \$240 house 17th. Booked: Annie Louise Scherpe 25th in humorous impersonations.

SOUTH BEND.

Good's Opera House (Mills & Price, managers): Criterion Dramatic company, 14th, 15th and 16th to fair business. Booked: B. W. P. and W. S. Minstrels, 25th; John A. Stevens' Unknown, 28th; Slavin's U. T. C. 30th.

Price's Theatre (B. F. Price, manager): Dash combination to fair business 16th.

IOWA.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): Anthony-Ellis U. T. C. company 16th to a packed house. Billed: Joe Murphy 22d; Johnson and Miller's Two Medallions 24th and 25th; Cartland Murray company 28th.

DAYTONPORT.

Burtis' Opera House (Howard Burtis, proprietor): Horace Herbert company commenced a week's engagement here 14th, playing three nights to poor business, and being discouraged left 17th for La Salle, Ill. Coming: Haverly's New Mastodons 24th; Fay Templeton 30th.

Item: Several members of the Marie Prescott company, who arrived here 17th inst., and disbanded, are still in the city, some of them without money.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Maggie Mitchell presented The Little Savage, 15th, to a crowded house.

Academy of Music (Wm. Foster, manager): Joe Murphy in Kerr Gow and Shaun Rhue, 17th and 18th, to full houses.

DUBUQUE.

Opera House (Duncan and Waller, managers): Joe Murphy in Kerr Gow 12th to good business; company good. Anthony-Ellis U. T. C. company, No. 2, 14th to good business. Clara Louise Kellogg 15th to the best house of the season. "Business this season," says Manager Pond, "is great." Denman Thompson in Joshua Whitcomb 18th to good house. Haverly's New Mastodons billed for 23d. Booked: Anthony Ellis company 26th; Katherine Rogers.

IOWA CITY.

Opera House (John Coldren, manager): Maggie Mitchell, in The Pearl of Savoy 16th to a good house; audience well pleased. Booked: Florence Herbert week of 31st; Clara Louise Kellogg 29th; Slayton's Jubilee Singers Dec. 6.

OTTUMWA.

Lewis' Opera House (R. Sutton, manager): Maggie Mitchell played Fanchon, 14th, to largest house of the season. Cartland-Murray company, 15th, five nights and matinee, to fair business. Coming: Beedle and Prindle Pleasure Party, 31st; Payne Brocolini, 23d and 24th; Johnson and Miller, 28th, Katherine Rogers, Dec. 6.

STOUCITY.

Academy of Music (W. H. Grady, manager): Haverly's New Mastodon Minstrels 12th to big house, and gave a first class performance. This week, Hartz, magician; houses and show good.

KANSAS.

LAWRENCE.

Liberty Hall (J. P. Ross, manager): Wm. Stafford, 14th and 15th, to poor business. Mason and Morgan's U. T. C. 16th, to over-crowded house. Coming: Evans, the elocutionist, 22d; the Comic Opera, Fanchette, by Paine-Brocolini, Dec. 1.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Wm. Stafford company played Snow Ball, 16th, to fair house. Collier's Banker's Daughter, 17th, to crowded house. Raphael Joseffy gave grand concert, 18th, to select audience. Two Medallions company, booked 14th and 15th, did not show up, giving no reason. Coming: M. B. Curtis, 23d and 24th; Joseph Murphy, 29th; Hoey and Hardy 30th.

Opera House (A. F. Wood, manager): Coming: McIntyre and Heath's Minstrels, 21st; Wallace Sisters, 22d.

KENTUCKY.

HOPKINSVILLE.

Mozart Hall (A. D. Rogers, manager): McNeil Family Concert party 16th and 17th to fair business, giving very enjoyable entertainments.

Item: Richard Holland is erecting in this city an opera house designed to seat 650 persons. He now has plans and specifications which exhibit a most elaborate design and finish. This house, when finished, will be one of the most elegant and complete in the West, and, excepting Louisville, unequalled in this State.

LEXINGTON.

Opera House (R. B. Marsh, manager): John E. Owens crowded the house 14th and 15th as Solon Shingle and De Boots, with a farce each night. Mr. Marsh is playing all the leading attraction upon certainties, thereby securing the very best, and the theatre-going public show their appreciation by giving him crowded houses. In fact, this season "standing room only" seems to be the order of the day.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): John T. Raymond in Fresh closed the week 19th. Monday night was given over to the Prentice Club for their annual benefit to the poor of the city. Raymond is supported this season by a much better company than on any former visit. Billed: Comley and Barton 21st, three nights;

Steele Mackaye's Won at Last combination 24th, 25th and 26th. Booked: Den. Thompson 28th, one week.

Opera House (John T. Macauley, manager): Remy 21st, 22d and 23d. The first night's receipts are to be donated to the Flower Mission Society, under the auspices of the Board of Trade.

Masonic Temple (W. H. McFarh, manager): A number of local entertainments until the last part of December are booked at this house.

MAINE.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): After extensive advertising Nick Roberts' Clown Minstrels, depleted in numbers, and possessing few attractions, played to small business, 14th and 15th. Baron Rudolph to a large audience, 18th, and an equally large one 19th, gave George Knight and his charming wife an excellent chance to increase their popularity. Booked: Spiller's Rooms for Rent, 24th, 25th and 26th; Robson and Crane, 28th.

City Hall: Booked: Gerster, 31st. Items: Ida Glenn, formerly with Barney McAuley as Clip, played a charming part in Baron Rudolph.—Patience, by the Boston Museum company, at City Hall, soon.—The Thomas Orchestra are to give a grand concert in February.

MARYLAND.

BAGGERSTOWN.

Academy of Music (Edward W. Mealey, manager): The Hyer Sisters, 16th, to fair business; the recitations by Mary Reynolds were repeatedly encored. Verner's Eviction company, 17th and 18th, to good business. Booked: R. L. Bond's U. T. C. 24th; Pauline Markham in Two Orphans, 30th.

MASSACHUSETTS.

CHILMARK.

Academy of Music (J. B. Field, manager): The new comic opera, The Musketeers, was given 16th by a company under the management of Miss Ober, manager of the Boston Ideal Opera company; the opera was very pleasing, and well received by a small audience. Rose Eyttinge and a good company, in Felicia, 18th, to light business.

Whitney's Opera House (Andrew Whitney, manager): Boston Musketeer Opera company presented The Musketeer for the first time on any stage at this house on the 15th; company composed of some very fine singers, and all rendered their parts in a satisfactory manner.

City Hall (J. O. Bradstreet, manager): Skiff's California Minstrels to good paying business 18th, and gave satisfaction. Booked: Hyde and Behman's Muldoon's Picnic, Dec. 15.

Alhambra Palace (W. H. Roper, manager): Business continues with the same success.

LOWELL.

Musie Hall (Simons and Emery, lessees): The Professor 16th to a large and well-pleased audience. Rose Eyttinge to good business 17th. Mrs. G. C. Howard's U. T. C. 19th. Booked: Rooms to Rent 24d; Alexander Kaufman, in Lessee, 24th. Huntington Hall: Marie Litta 16th in concert and one act of Il Trovatore to a large house. Cosgrove's Mirror of Ireland, 19th.

MILFORD.

Musie Hall: Mrs. Howard's U. T. C. to small house 16th. Mr. and Mrs. George S. Knight, in Baron Rudolph, to a small house 14th. Booked: Januscheck, in Bleak House, 24th; Rose Eyttinge, in Felicia, 28th; George S. Knight, in Otto, Dec. 9.

Item: W. E. Cheney has purchased all the bill boards in town.—Plenty of open dates in December.—About 150 persons attended a recent excursion to the Boston Theatre to witness Michael Strogoff.

TAUNTON.

Musie Hall (A. B. White, proprietor): Two Orphans, by the Fifth Avenue Theatre company, 15th, to a large house; performance very poor. Twelve Jolly Bachelors 18th to a small house; the singing of Jeanie Winston and Amy Gordon was very fine. Nick Roberts' Clown Minstrels to a large audience 19th. Booked: My Wife combination, 28th and 29th; Januscheck, Dec. 1; Minnie Cummings, 6th.

WORCESTER.

Mechanics Hall (W. A. Smith, secretary): Annie Louise Cary 14th, assisted by Carlyle Peterson and Temple Quartette, of Boston, in Mechanics' Association lecture course. The house was filled and Miss Cary never sang better, although the audience did not seem to be strictly musical. Mrs. E. Aline Osgood, in Union Lecture course, 15th, to a large audience. Boston Museum company, Patience, to a good house 16th. It was excellently sung and acted. Booked: Healey's Hibernians, 23d.

Musie Hall (R. M. Reynolds, manager): The Professor, by the Madison Square Theatre company, drew a large audience 17th. The company throughout is a good one; the setting of the piece was fine. 100 Wives 19th, good business despite the storm. Booked: C. L. Howard and company, in Aunt Keziah Whitcomb, 23d; Alexander Kaufman's Lazare combination, 29th; Eric Bayley's Colonel company, Dec. 1; Edwin Booth, 3d.

Items: Until a new opera house is built here the best patrons of the drama will continue to visit Boston theatres.—A special theatre train ran from here 21st to witness Michel Strogoff at the Boston Theatre.

MICHIGAN.

ANN ARBOR.

Hill's Opera House (C. J. Whitney, manager): All the Rage 18th to a good house, notwithstanding bad weather. Booked: Frank Gardner's Legion of Honor 22d; Banker's Daughter 25th.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Ed Perkins lectured 15th to a fair house, and gave satisfaction. Hartz, a magician of only ordinary ability, gave an entertainment 17th to big business. Booked: B. W. P. and W. S. Minstrels 21st; Maggie Mitchell 29th; Adams' H. D. Dec. 6.

Smith's Opera House (W. B. Smith, manager): A variety company at this house playing to good business.

KALAMAZOO.

Kalamazoo Opera House (Chase and Solomon, managers): Dash combination 17th, with Georgia Woodthorpe as Dash. The play is one of those border dramas, and pleased the "gods" only. Business good. The Maxwell combination came 21st, week; George H. Adams' H. D. company 28th; Lyceum Opera company 29th.

LANSING.

Mason's Lyric Concert company gave an enjoyable entertainment 18th for the benefit of the High School Museum. The Swedish Quartette billed 22d.

MINNESOTA.

ST. PAUL.

Opera House (Charles Hains, manager): Fay Templeton 14th, 15th and 16th in The Mascotte and Olivette to large and fashionable audiences. She certainly achieved great success in her sprightly and pleasing renditions, and was accorded enthusiastic calls before the curtain. Alice Vane was heartily applauded for the admirable style in which she played and sang the role of Flametta. John Templeton's Prince Lorenzo caught the audience. 26th Crane made a very good impression, singing the role of Pippo admirably. The chorus is really good, and the performers proved highly satisfactory. Booked: Haverly's Mastodons 18th and 19th; Kellogg 31st and 32d; Charles Forbes' Dramatic company 24th, 25th and 26th; Frank Mayo 28th, week.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Pirates of Penzance, 16th, to good business. Haverly's New Mastodons, 17th, to a large house. Fay Templeton in Mascotte, 19th, to a large audience. Billed: Clara Louise Kellogg, 23d.

MISSOURI.

ST. JOSEPH.

Tootle Opera House (C. F. Craig, manager): Collier's Banker's Daughter 16th to an enormous house; company not as strong as of old. Item: Mr. Tootle has had his drop curtain retouched, but not to advantage.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church, manager): Banker's Daughter 16th and 17th to good house; general satisfaction; company good. Sprague's Georgia Minstrels 17th, poor show to light house. Anthony-Ellis U. T. C. 26th and matinee. Booked: Jos. Murphy 28d; Harts, magician, 29th to Dec. 1. Clara Louise Kellogg 3d; Hovey and Harbo's Child of State 5th and 6th; Katherine Rogers 7th and 9th.

OMAHA.

Boyd's Opera House (E. L. Boyd, manager): Collier's Banker's Daughter No. 1 11th and 12th to excellent business, in spite of the bottomless mud. The company is an excellent one, and the play gave the best of satisfaction, and is the first one which has brought out the resources of the house in the way of scenery and stage appointments. Wallace Sisters 14th and 15th to light business. Joeffy 16th to very small business. Billed: Draper's U. T. C. 17th and 18th; Kellogg Concert company is booked for Dec. 1.

Academy (John S. Halbert, manager): At this house will be an Uncle Tom's Cabin 17th and 18th.—Anthony-Ellis company, and each house is doing its best to draw the crowd.

NEW YORK MIRROR

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HARRISON GREY FISKE,
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NEWSPAPERS.

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Cabrera, Lotta
Hall, Florence
Harrison, Loui
Haley, Harry

The New York Mirror has the
largest Dramatic Circulation
in America.

Miss Louise has done it at last! Well,
the photographer will be sorry to learn that
the personal engagement is authentic,
which has been shoved over the
edge for three times every month for
half a century.

Stop Thief!

In every section of the country there is
going on a systematic piracy of successful
plays. The managers organize companies
and devastate the small towns with Hazel
Kirke, Banker's Daughter, and other popu-
lar pieces, and, except in semi-occasional
cases, no steps have been taken to put a
stop to this wretched business. Very often
authors or managers say: "To go to law
about these things costs more than it's
worth. Besides, the thieves never venture
outside of small towns and villages where
we never think of sending our pieces and
our companies, so the actual loss to us
is small, if in truth there is any loss
at all."

This is a free-and-easy way of looking at
it. Because the author or manager thinks
his pocketbook escapes he is quite willing
to condone a system of dramatic pillage
which falls nothing short of a crime in our
estimation. But, putting aside all ques-
tion of ethics, there are other points to be
considered. These harpies do injure the
revenues of authors and managers. With-
in the past few seasons it has been found
profitable by reputable and responsible
managers to "work" the small towns. Mr.
James Collier, for instance, sends out a
Banker's Daughter company No. 2, which
is designed for this particular class of busi-
ness. Mr. Mallory has found the experi-
ment successful, also, with Hazel Kirke
troupes, and so have many other leading
managers whose names we might mention.
It is evident, then, that if the small sharps
of the profession precede the duly authorized
companies in places of minor importance,
playing the same plays, loss to the legiti-
mate management must of course ensue.
For the rustics are not supposed, and can-
not be expected, to be able to distinguish
between the genuine and the counterfeit,
and knowingly pass by the sharps for what
they are, in order to wait for the Simon
Pure attractions which are to follow.

It is high time, therefore, that something
should be done, and at once. Mr. Mallory
has taken the initiative, by sending an
emissary to Texas empowered to hunt down
a pair of pilferers who are barn-storming
that State with Hazel Kirke. This is good.
Now Manager A. M. Palmer assures us
that he will take every means in his power
to protect the Union Square successes in
the same way, and especially will he and
Mr. Collier show energy in keeping the
Banker's Daughter for those who are legiti-
mately entitled to play it. The wedge hav-
ing been entered by Mr. Mallory and these
gentlemen, it now only remains for all other
interested parties to join forces and follow
their example.

We propose to assist in the good work,
and give the benefit of our facilities for ob-
taining information that will lead to the
apprehension of the dramatic thieves to the
managers and authors wishing to protect
their property. If the campaign is carried
out with half the fervor that marks its com-
mencement, by the end of this season such
a thing as the piracy of plays will be nearly,
if not quite, a thing of the past.

We request our correspondents in every
part of the United States and in Canada to
send us full particulars regarding any per-
sons who are playing, or who may hereafter
play, pieces which they have reason to be-
lieve are being represented without proper
authority. We wish names, dates and
proofs of production. This information
will be placed at the disposal of the owners
of the stolen plays, and every assistance
possible rendered by us to bring the thieves
to justice. Any correspondent who ne-
glects this very important part of his duty
will be considered negligent in the discharge
of his office. Letters relating to this sub-
ject must be addressed personally to the
Editor of THE MIRROR. From time to time
we shall publish a Black List of persons
justly suspected of transgressing the rights
of play-owners, and our provincial repre-
sentatives will take especial care in watch-
ing these persons and reporting their where-
abouts and movements at once. We pro-
pose to see this evil choked off before the
season is finished.

Our Thanksgiving Day.

All the theatres give extra matinees on
Thanksgiving Day, and all are sure to be
crowded. This holiday comes just when
the season is fairly open, and all the houses
are doing well. It is a premium bestowed
upon the managers by proclamation of the
President and the Governor, and will go
far to recoup them for their losses in closing
on the night of General Garfield's funeral,
in compliance with another proclamation of
the President and the Governor. It may
seem unfair that the benefits of the holiday
should be shared by the only theatre which
refused to close in honor of Garfield; but
that injustice will come right in the end,
and many persons will not forget it on
Thanksgiving Day. The sun, we are told,
shines equally upon the just and the unjust,

the evil and the good; but all do not thrive
alike, in spite of this anomaly.

Both the profession and the public have
much to be thankful for this year. Our
managers will offer thanks for a season
which, opening amid strange vicissitudes,
now bids fair to excel any previously known.
The actors and actresses will grumble a
little at the extra matinee without extra
pay, but they have to be thankful for longer
engagements at higher salaries than the
profession has ever known before. So
many good theatres and companies now de-
mand talent that no professional of ability
and experience need be out of work. This
unprecedented demand has put up salaries,
until leading stock actors are now paid star
prices. Moreover, instead of being shut
out four or five months of the year, profes-
sionals can now secure steady employment
all the year round if they please, and are
often importuned by managers to give up
their Summer vacations and go to Europe
or to California. In the certainty of em-
ployment, and in the high salaries received
for it, professionals now outrank any other
men and women who earn their own liveli-
hood, besides being regarded as artists, and
not as mere clerks or workpeople. Surely,
all this is something to be thankful for, and
must impress many hearts this year.

The public, on their part, have to be
thankful for the number, variety and excel-
lence of the entertainments presented to
them. In no other city of the world has
the theatre-goer such an extent of choice,
from the highest tragedy to the broadest
farce, from opera in four different languages
to spectacle in the universal language. We
are ahead of London in Shakespeare; ahead
of Paris in opera bouffe; ahead of Germany
in Geistering. And especially have our
public to be thankful that it may be said of
our theatres, as of those of no other city in
the world, that they are all good. Shut
your eyes as you select your theatre, and
you cannot go wrong. No stranger, no
father of a family, has to be upon his guard
against any house advertised in our col-
umns. Every other metropolis has its
theatres of bad reputation and loose per-
formances; but New York is singularly
pure in this respect, and all the entertain-
ments are not only worth seeing, but wor-
thy to be witnessed by the best and most
innocent of pleasure-seekers. This, when
you come to think of it, is something to be
especially proud of and thankful for on the
part of the public, whom the profession
"study to please."

Both the profession and the public, the
managers, and "the rest of mankind," have
also to be thankful for THE MIRROR. It is
no vanity in us to say that the profession
has never had such an organ before, be-
cause we have repeatedly acknowledged
that we are indebted to the profession for
having enabled us to make such a paper.
If, from its first number, the professionals
had not adopted THE MIRROR as their very
own, and given it the circulation, the in-
fluence and the prosperity which have built
it up into the foremost dramatic paper in
the world, unequalled in the number of
copies issued, in the amount of advertise-
ments printed, and in the news and illus-
trations furnished from week to week, we
might have some reluctance in claiming for
our journal the credit which belongs to it,
and which our contemporaries cordially
ascribe to it. But THE MIRROR, as it stands
to-day, the organ and representative of the
managers and actors, and read by the clergy
and other classes of society that never be-
fore subscribed for a dramatic paper, is a
great fact for which both the profession and
the public may be thankful. We have
demonstrated that in theatricals, as in
everything else, respectability pays. Our
example has shamed the most vile of the
sheets that pandered to professional scan-
dals and slanders into attempts to become
respectable also. We are thankful for our
success, and for those who have assured it,
and we cheerfully look ahead from this
Thanksgiving Day MIRROR to the coming
CHRISTMAS MIRROR, which is to crown our
present volume with a triumph of theatrical
journalism.

A dog looks badly enough tied to a
string and trotting after a society belle, but
imagine Campanini's disgust and the spec-
tators' merriment, when his canine of that
species spoiled one of the tenor's songs by
making his first appearance on any stage
Monday night in Lucia. Campanini brought
forth some fine old Italian oaths to suit the
occasion.

The opening night at Wallack's will be
commemorated by programmes printed in
the style of the original bill which was used
at the opening of the old theatre in Broome
street. Why not repeat the play and farce
given on that historic occasion?

Mrs. Theo, a Parisian actress, recently
lost her mother-in-law, "to whom," says the
Continental Gazette, "she was much attached."
First case on record.

PATTI will sing at the Cincinnati festival
during Christmas week. Her original French
manager ought to go out there with her, and
get slaughtered with the other h—gs.

LOTTA's brother, William, is in Paris,
studying painting. He needn't have gone so
far to learn—his sister could have taught him
that in her dressing room.

A FRENCH contemporary seriously says
that a biscuit, a mouthful of which had been
bitten by Irving, sold in August, 1877, for
three shillings.

MR. MENDUM and Mrs. Drew are at it, and
the legal warfare waxing warm. Why not
settle by our plan, arbitration?

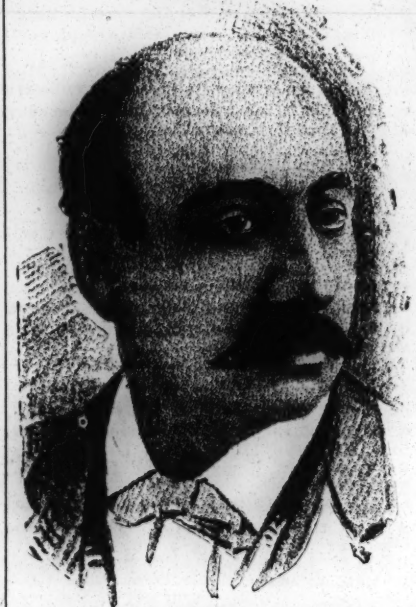
COALS to Newcastle. Cazauran has sold
an "original" play to John S. Clarke for the
London Haymarket.

THIS is splendid weather for the theatres,
and the busy managers are profiting by it.

PATTI is being Bernhardtized by society.
The reasons differ, however.

MR. BOOTH goes to England to fulfill his
contracts next Summer.

Personal.



THORNE.—Ned Thorne is negotiating to
produce Pettit's Black Flag at Niblo's, to
follow The World.

REED.—Roland Reed got a warm reception
at Niblo's Monday night at Mo Jewell. He
has become a genuine favorite with the
down town people.

TEARLE.—Osmond Tearle and Mrs. Tearle
are in town. Tearle looks as handsome and
hearty as usual, but he does not like one
night stands. No more do the rest of the
Wallack troupe.

PRESCOTT.—Marie Prescott, undaunted by
the two disasters which have overtaken her,
is determined to embark as a star once more.
Such perseverance—especially when allied
to talent—should be rewarded.

HENDERSON.—W. J. Henderson, Jr., son
of William Henderson, of the Standard
Theatre, is now editor and proprietor of the
Mining and Financial News, published in this
city. Mr. Henderson is a lively and clever
journalist.

LEVY.—The beautiful, Madonna-like fea-
tures of Joe Levy, manager of the Felicia
company, appear above. Joe is a hard
worker—what the agents call a "hustler"—
and he is a valuable aid to Mr. Whitney in
the manipulation of Rose Eytinge and the
company.

LANGTRY.—Mrs. Langtry says she is com-
ing over here to play in January. We
scarcely credit the report. Why should a
beauty leave the town where she has built
up a photographic reputation, to tempt un-
certain fortune in a country where English
good looks are admired but something else is
required?

VIVIAN.—Charles Vivian, dramatic critic
of the San Francisco Chronicle, sailed for
Ireland last Saturday, to be absent until
February. He will act as special correspon-
dent during the troublous times Erin is likely
to experience. Before leaving, Mr. Vivian
sold an article on Ireland and the Irish to
The Century.

HACKETT.—Mrs. James K. Hackett will
play Lady Macbeth at the Academy Decem-
ber 22, under S. M. Hickey's management.
Mrs. Hackett is a talented, deserving wo-
man, and the affair will be one of social dis-
tinction, as many prominent society ladies
are substantially manifesting their interest
in it.

GOOD.—A benefit for a Woman's Hospital,
which is to be entirely under control of the
female physicians of New York, will be
given at the Park Theatre December 8.
The profession will gladly assist at this per-
formance, because one bed in the hospital
will be reserved for occupancy of sick and
destitute professionals. A worthy charity.

GAYLER.—Charles Gayler writes to THE
MIRROR from Toronto: "Do not put any
faith in reports that we are breaking up.
The Connie Soogah is not going to die. In
Montreal the managers robbed us of entire
week's receipts. Our enemies are doing all
they can to kill us, but we shall die hard. I
am writing up a full account of our trip. It
will make good reading."

JARBEAU.—The costumes worn by Vernona
Jarbeau in Patience are the handsomest
and showiest we have seen in some time.
Mlle. appears to excellent advantage as the
Lady Angela, and the stage boxes at Booth's
are filled every night with large detachments
of her many youthful admirers. A picture
of this lady graces our first page to-day.

POSTPONED.—My Mother-in-Law, which
was to have been produced at Abbey's
Park Theatre Monday evening next, has
been postponed until December 8, for the
reason that Mr. Abbey had promised Grau's
French Opera company dates this season,
and so concluded to give them an opening on
Monday rather than later in the season.

Bronson Howard in New York.

Bronson Howard, who arrived from Eng-
land, Tuesday, on the Spain, was found by a
MIRROR reporter at the St. James Hotel, and
in answer to several questions, divulged the
following facts:

"I am engaged on several plays at the
present time, but have none in a finished
condition. I cannot say whether any of
them will be produced in this city this sea-
son, but I am of the opinion that it is within
the bounds of possibility. I am on my way
to Detroit for the purpose of eating a Thanks-
giving dinner with my sister, and shall re-
turn to this city about Christmas day."

"Anything new in London?"
"I am afraid that I can give you little
news from that quarter of the world. Sims'
Lights o' London is the biggest hit for many
years."

"Do you know the author, Mr. Sims?"
"Yes. The gentleman is the writer of
the clever articles in the London Referee
over the *nom de plume* of 'Dangonet.' He
is a young man, and is in his own field, so
that I think the world will hear often from
him. I saw a little four-act piece by Clem-
ent Scott, called The Cape Mail, which, I
think, is the best piece of comedy work I
have seen in a long time. I am sorry not to
be able to give more news, but it is nearly
train time, and I must shut up shop. Good
day."

Letters to the Editor.

Will you hear this letter with attention?
As we would hear an oracle.

LOVE'S LABORS LOST.

THE OLD, OLD STORY.

DENVER, COL., November 14, 1881.

EDITOR NEW YORK MIRROR:
SIR: Will you kindly insert a few lines in
your valuable paper, which may serve as a
warning to other professionals, and so save
them from being victimized as we have been
by that heartless impostor, Fanny Louise
Buckingham, and her husband and manager,
W. B. Pettit. They brought this company all
the way from New York here, under the pre-
tense that the company was perfectly solid,
being backed by one Mr. M. Morley, a re-
puted capitalist and lumber merchant from
Hancock, Mich. As soon as they got off into
this far-off country, they ceased paying sal-
aries, and last Saturday night they received all
the week's receipts and absconded, leaving
the company perfectly destitute and hotel
bills unpaid; also theatre rent, orchestra, ad-
vertising, etc.—undoubtedly one of the most
heartless swindling and outrageous transac-
tions ever perpetrated in a civilized country.
Your insertion of this will be greatly appre-
ciated by the undersigned, and will no doubt
save many other victims.

Yours respectfully,

CLEMENTINE VAUGHN,

WM. H. HENRY,

RUDOLPH H. STRONG,

WM. E. TODD,

CHAS. W. ALLISON,

FRED. DUNN,

PAUL CRAIG.

MRS. IRWIN HAS HER SAY.

EDITOR NEW YORK MIRROR:
I read in your issue of last week that "a
Troupe of Barnstormers known to fame as
the Selden Irwin Combination were present-
ing the Danites to the people of Indiana, who,
not educated up to the standard of such plays,
were rapidly taking to the woods." I am at a
loss to know why we or the people of Indiana
should be so insulted. It is well known in
the profession that Mr. Irwin has for a long
time been an invalid. More than three years
ago he closed his company that had been well
and honorably known for years throughout
the South and West as the Selden-Irwin Com-
bination, and went to New York for medical
treatment. McKee Rankin kindly gave him
a copy of his play of the Danites, with per-
mission to play it in the South and West, but
his (Mr. Irwin's) health would not permit of his
going again upon the road with a company,
but, being located here for the Winter, and
being somewhat recovered, he determined to
produce it in some of the neighboring towns;
for this purpose he accepted the services of
members of the Clio Club, Ladies and Gentle-
men of position in Society, and of the highest
respectability; and I will here say that some
of them are more deserving the name of Ac-
tors than many who bear that title. And,
appropos of Amateurs. Why should they be
held up to ridicule and contempt? Were not
some of our best Actors of to-day originally
Amateurs?

I am informed that your Correspondent's
insulting paragraph was intended entirely
for the Clio Club, there being a strong jeal-
ously on his part towards certain members.
Your paper claims to be the support of the
Drama, to give praise to the Actors when it
is due, and censure where it belongs; to con-
demn all that is base, low, and vulgar, and
to vindicate the Actor's wrongs. Your Cor-
respondent's notice is base, low, and vulgar,
and without truth. Alas! that the Actor who
has spent his life in learning his profession
should be subject to such as these.

Truly yours,

MRS. SELDEN IRWIN.

CINCINNATI, Nov. 8, 1881.

The Usher.



In Ushering
Mend him who can! The ladies call him sweet,
—LOVE'S LABOR'S LOST.

I received the following communication Tuesday afternoon:

Mr. A. M. Palmer acknowledges the receipt of the following sums from the ladies and gentlemen named, to be applied to the relief of Hernandez Foster:

John T. Raymond	\$10 00
John H. Havlin	5 00
William Cullington	1 00
D. H. Chase	1 00
Atkins Lawrence	1 00
Harry Pierson	1 00
Agnes Proctor	1 00
Katie Baker	1 00
Ruth Cowles	1 00
Grace Gill	1 00
Lizzie Creese	2 00
George F. Devere	2 00
A. Kaufmann and members of Lore combination	10 00
J. M. Barron	2 00
Nellie Boyd	5 00

\$44 00

The sums of money generously sent by Raymond and his company were dispatched with the message that should Foster be relieved of want, Mr. Palmer could retain the funds and disburse them in other cases of theatrical charity that might arise. Foster's newly found relations have refused assistance and are taking care of him. Mr. Palmer will therefore keep the money sent by the Raymond combination, according to their wishes. The other donors may do likewise, or their gifts will be returned by sending word to that effect to Mr. Palmer. Who knows but the money so quickly subscribed by members of an ever sympathetic profession to make a poor actor's dying moments free from the wants that the rough charity of this city fails to supply, may be the nucleus of the Actors' Fund?

At all events the money will be used in some equally deserving case, and there will be many such before the Winter is over.

A correspondent at Evansville, Ind., sends me the pedigree of one of the recent feminine acquisitions to Duff's Theatre. He suggests the exposure of this person by name in order that the ladies of the profession may shun her. From what I hear, all that this correspondent says is undoubtedly true in every particular, but he cannot have read his MIRROR attentively if he imagines for one moment that its columns are the vehicle for scandal, whether apparently justified—as in this case—or otherwise. If the woman whose career he wishes me to make public, behaves herself properly and conducts herself around Duff's Theatre with discretion, it is certainly not within the province of a respectable journal to pull her down. If, on the other hand, her life in New York proves to be but a continuance of her life in Evansville, her sins will quickly find her out, and she will receive all the social ostracism which the most severe moralist could desire, without sullying good white paper, which has no room for other than that which is healthy and pure, with the old, sad story of a weak woman's transgressions. And surely he who said to the poor Magdalen, "Thy sins are forgiven," will find extenuating circumstances for this woman's being attached to the harem which New York's managerial crank seems ambitious to cloak with the covering of the stage.

After reading the letter from M. B. Curtis in THE MIRROR last week regarding a piratical pair who were playing Hazel Kirke and other stolen plays in Kansas and Texas, Mr. Frohman immediately dispatched Marc Klau to those regions for the purpose of putting a stop to the performances of the Madison Square drama. Mr. Klau took with him a power of attorney from Mr. Mallory, which will enable him to enjoin Mabel Norton and Lewis Warwick from further representation of the play. He has instructions to follow them up and spare neither time nor expense in obtaining justice. Another party, called the Nugent and Gleason Combination, are acting Hazel Kirke in the small towns of Northern New York, and they will also claim Mr. Frohman's attention for a little while. This summary action is just what I counselled last week. It is the only way to put an end to the daring thefts of small fry actors and managers. The quick work of Messrs. Mallory and Frohman will have a very salutary effect, and they deserve the sincere thanks of the profession.

Mr. Palmer's Next Play.

George A. Sims' play, the Lights o' London, has been some time in active rehearsal at the Union Square Theatre. A. M. Palmer detailed the plot to a MIRROR reporter.

"The first act gives a view of Armytage Hall, with its adjacent park. Harold Armytage, who is the heir to the estates, has incurred the displeasure of his father, and has, in consequence, been disinherited. The heir-presumptive, therefore, is one Clifford Armytage, who is a cousin to Harold. Harold has been to London seeking his fortune, but has been unfortunate in all his ventures. Before leaving home the exiled son married secretly the pretty daughter of an old lodge-keeper—Bess Marks by name. In London starvation stared him and his wife in the face, so he concluded to return home and sue for pardon from his father for his wife's sake. But the interview with his father, instead of healing the breach, only serves to widen it. So Harold makes up his mind to leave his wife in her father's care, and to go out into the world and try and win a home for her. In the meantime Clifford Armytage learns from Seth Green, a yeoman farmer, that Harold has returned home. Clifford fears that a reconciliation between father and son will ruin his chances of inheriting the estates, and induces Seth to enter into a plot with him to kill the father. Green readily consents, for the reason that Clifford is to marry his daughter. While they are plotting the form of the father is seen through an open window looking over the jewels of his dead wife. He reads a letter in which she speaks of 'his son, baby Harold,' and as he reads he sees through the long vista of years the form of his child, who, with all his faults, is still the 'baby Harold' of other days to him. The father is stricken with remorse, and revokes the will which he has made in Clifford's favor and executes a new instrument in favor of Harold. Hardly has he finished when he is clutched by the throat, and in the struggle which follows his assailants (who are, of course, Seth and Clifford), mortally injure him. An alarm is given, and servants enter. Harold is dragged in by Clifford and Seth, who accuse him of the murder. His father gasps, 'It was my son,' and falls back dead. Three years elapse between the first and second acts. The next scene opens with a view of the 'Armytage Arms,' of which Seth is proprietor. Harold is in a convict's garb in prison, where he has been placed to expiate the crime which he is supposed to have committed. At the hostelry are a Mr. and Mrs. Jarvis, who are show people of 'Jarvis' Temple of Legitimate Art.' Mr. and Mrs. Jarvis detail garrulously the exploits of their son, Shakespeare Jarvis, who has been ill with fever in London, but who was nursed back to health by a guardian angel in the form of a woman. Mr. and Mrs. Jarvis finally start for London, and after they depart Clifford Armytage enters. Seth reproaches him for misleading his daughter Hetty, who has left her home and cannot be found. Clifford denies all knowledge of the girl's whereabouts, and the scene ends in a war of words between the two conspirators. In the next scene the road to London is displayed; Jarvis is seen trudging through the snow by the side of his show wagons. Suddenly he is confronted by an escaped convict, who begs for assistance, and relates a story about his suffering for his mother's crime. He asks for a lift to London, which Jarvis gives him. The scene ends as the party start for the 'Lights o' London.' The next scene shows the exterior of a police station, and there is a sharp youth named Philosopher Jack, who makes inquiry regarding the reward he is to receive for returning some lost jewels which have been advertised in the daily papers. The next scene discloses the home of Jarvis the showman. Shakespeare Jarvis is also to be seen, and the guardian angel is with him. Jarvis the elder enters with a young man whom he introduces as the leading tragedian of the company. The leading tragedian is Harold Armytage, and the guardian angel is Bess—Harold's wife. An affecting scene follows the meeting. But by and by all sit down to dinner, and a little boy is sent after beer. He returns in a moment saying there are two policemen at the door. In a second all is consternation. Jarvis hurries Harold into an adjacent room, and Mrs. Jarvis and Shakespeare resist the officers. But the latter break their way into the room where Harold is, and in a moment return with a man in a convict's dress, who is hurried away. But instead of Harold it is Jarvis they have arrested, for by a clever ruse the two men have changed clothing. Harold and Bess are next seen seated in a door-step near a workhouse. Bess is very ill and hungry, and neither are in a decidedly enviable situation. Meanwhile Seth has tracked his daughter to his hiding place, and confronts and accuses her. She taxes her father with being really the cause of her ruin, and the scene ends in mutual recriminations. Next is seen the 'slips' in the Regent Park. Seth meets Clifford upon the bridge leaning over a canal. When Clifford is accused of ruining the daughter of Seth he denies it, but when he is threatened by Seth, who says he will go to Harold and reveal the crime which has been committed, a struggle ensues, and Seth is thrown from the bridge into the river by Clifford. He is rescued by Harold, who has been watching the struggle. The closing act represents a crowded market place on Saturday night. There are all the familiar sights introduced, which go to make up the life of a metropolitan city. Twelve

o'clock strikes, and the market closes up, and by a mechanical arrangement the front of a house falls, and reveals the room in which Jarvis and friends so clearly thwarted the attempts of the police to capture Harold. The scene revolves and shows the court room in which Harold is being tried, and his chief accuser is Clifford. All is apparently lost when Seth Green pushes through the crowd and says, 'There stands an innocent man.' He then tells the true story of the murder, and adds, as he points to Clifford: 'There stands my accomplice in crime, destroyer of my daughter's honor. I hold the last will and testament of Mr. Armytage. Harold is innocent, and he is the rightful owner of the estate which Clifford has in his possession.' The curtain then falls upon a picture of happiness.

"When will you be ready to present it?"
"By December 8, I hope. We are now busily engaged in rehearsals. You see, the play takes a large number of supernumeraries, and it requires a long while to drill them."
"What piece will you produce after The Lights o' London?"
"Summer Weather."
"Who is the author?"
"Our Heavenly Father."
"Good day."
"Good day."

Mrs. Booth's Funeral in Chicago.

The remains of Mrs. Edwin Booth arrived in Chicago last Friday morning, accompanied by the funeral party, consisting of Mr. and Mrs. McVicker, Edwin Booth, Miss Edwina Booth and William Winter. The funeral services were held at one o'clock at St. Paul's Universalist Church, and before that time the church was completely filled with mourning friends of the deceased, gathered in sympathetic sorrow to part with one who was well beloved. The casket stood in front of the platform, almost hidden by a rich profusion of fragrant flowers, and grouped on an adjoining platform and communion table were a number of elaborate and beautiful floral pieces. As the organ sounded Pleyel's plaintive funeral hymn, the heavy casket was borne up the aisle. The services were opened by the Rev. Dr. Ryder with the reading of Scriptural selections. An excellent quartette rendered some touching music, which was followed by an address by Prof. David Swing. The eulogy was most eloquent. At the conclusion of the ceremonies the remains were taken to Rose Hill Cemetery, where they were interred.

Mr. Becks' Adventures.

Sunday night Alfred Becks, a member of the Union Square Theatre company, was found by a police officer on Twenty-second street, in the immediate vicinity of Tenth avenue, in a deplorable condition. His face was covered with blood, and his clothing thoroughly saturated with water. It was subsequently learned that some parties had fished Mr. Becks out of the North River at the foot of Twenty-eighth street, as he was on the point of drowning. An ambulance was summoned, and Becks was conveyed to the New York Hospital. Subsequently a MIRROR reporter visited the hospital, and was informed that Mr. Becks was under the influence of opiates, and could not be seen. The superintendent of the institution, however, related the following story:

"When Mr. Becks was brought in, we found that he had not sustained severe physical injuries. His nose was bleeding, and he had a slight cut upon the head. The diagnosis of the case, as entered on the books of records, is that the young man was suffering from 'alcoholism.' He was placed in one of the wards, and was given opiates to quiet his nerves. He will be discharged in a day or two, as soon as the effects of his trouble have disappeared."

From an employee of the institution, who was present at the hospital when Mr. Becks was brought in, it was learned that the injured man had made a statement regarding how he came to fall into the river. The story is as follows:

"Becks was walking down Thirty-eighth street, where he claims that he was accosted by an unknown man, who asked for five dollars. Upon his refusal to accede to this demand the man attacked him, and knocking him insensible, carried him to the North River and threw him into the water, hoping that such action would effectually silence his victim. Becks also stated that he had been thrown from a ferry-boat by a party of tramps, but his talk was so disjointed that nothing could be learned relative to the truth of his statement."

Death of an Old Manager.

James H. Vinson, a well-known actor and manager, died suddenly in a saloon on Sixth avenue, Monday. It seems that on Sunday night he went into the saloon of A. Worm, 368 Sixth avenue, with George Fisher, and shortly after was taken suddenly ill. He was placed upon a lounge and remedies administered. Fisher and the bartender remained with him until early the next morning, when he was left to himself, as he said he felt better. Later in the morning the door was opened, and Vinson was discovered dead. Coroner Brady stated that death resulted from natural causes. The remains

were taken to an undertaker's on Sixth avenue.

Mr. Vinson's career has been a checkered one. For many years past he has been a great sufferer from inflammatory rheumatism, and his habits being somewhat of a convivial character, no doubt aggravated the malady and hastened his death. Mr. Vinson was not so well known in the East as in California and Australia, in which countries he required a reputation as a manager and actor. In partnership with Harry Edwards and the late F. M. Bates, he leased the Metropolitan Theatre in San Francisco, some twelve years ago, and ran it for awhile, but with unsatisfactory financial results. He subsequently became stage manager of the Grand Opera House in that city, and came to New York to superintend the Passion Play at Booth's. His last work was in managing Eva, the Saleslady, at the Eighth Street Theatre, Philadelphia, a few weeks since. Mr. Vinson was a man of education and possessed much dramatic talent, and but for his social delinquencies would have been an ornament to the stage. He had executive ability of the highest order, and was a thorough stage disciplinarian. At the time of his death Mr. Vinson was about fifty-six years of age.

Professional Doings.

Rossi will play Hamlet in Philadelphia at the Chestnut Street Opera House, December 8.

William Stafford's manager asks us to contradict the report that the party has disbanded.

Ramond Holmes is playing Nicobar, the Grand Vizier, in The Snake Charmer, at the Bijou.

Edward Taylor, of Boston, will be the advance agent of Eric Bayley's Colonel combination.

Mrs. Everett, of Ruth notoriety, has gone to rusticate among the manzanitas of California.

Clara Morris will make her re-entrance at the Union Square Theatre next Monday, appearing as Camille.

Reports from theatrical people coming from the South are very flattering. Business is booming in Dixie.

John McCullough will probably play an extended engagement at Haverly's California Theatre early in May.

William C. Mitchell, of Goblin fame, is in the city. The gentleman reports capital business with his attraction.

In all probability John Stetson will have Booth's Theatre next year, arrangements to that effect now being in progress.

B. R. Cowper and W. C. Graham have joined the traveling band who support the Madison Square Professor company.

Gus Phillips (Coffy Gooft) has been engaged as permanent advance agent of Bartley Campbell's My Geraldine company.

Mary Anderson, Fanny Davenport and Genevieve Ward are to play in Philadelphia at the same time this season. Do these unintentional dramatic duels pay all hands?

Harry Bell, of the Strategists, is anxious to star his wife (Katie Gilbert) in a new play which has been written expressly for her.

Not to be outdone by the other great stars, Nat Goodwin displays all his stage jewelry, paste diamonds, etc., in the show-windows.

The profession will learn with regret of the serious illness of Robert Spiller. His condition is so critical that his death is expected at any moment.

The national census is about to be increased. Fred Vokes has announced himself ready and willing to become one of Uncle Sam's chickens.

The seven weeks' tour of Wallack's company ended at Newark on Saturday night. It is said the receipts do not much more than square the outlay.

W. A. Edwards has transferred his allegiance from the advance agency of Bartley Campbell's My Geraldine company to that of Stevens' Twelve Jolly Bachelors.

Miss Rhea will open at Booth's Theatre, November 28. Mr. and Mrs. W. J. Florence will appear at the same theatre at the close of the Rhea engagement.

Comley and Barton's Opera company will return to the Fifth Avenue Theatre January 9th, for a two week's engagement. Madame Favart will be the attraction.

Mme. Materna, of the Vienna Court Theatre, will come to America in April, for the purpose of singing at the musical festivals in this city, Chicago and Cincinnati.

Robert L. Scott writes THE MIRROR that Alf McDowell, Patti Ross and himself "were not left by Gulick's Furnished Rooms company," but left the company without a dismissal.

Maude Granger has been unable to play the part in My Geraldine for the past two weeks, owing to severe illness. She hopes to be able to appear as usual in the near future.

Marcus R. Mayer was made a Knight Templar on Thursday night last, and when he emerged from the hall he looked as though he had had a discussion with John Rogers.

Herr Schott, a celebrated German tenor, who has been a member of the Berlin Hanover Court Theatre, has signed a contract with Max Strakosch for a six months' engagement.

Alas and alack-a-day! How the mighty have fallen. Joseph Proctor, the old-time Bowery actor and famous Jibbennoisy, is announced to play at one of the Bowery variety halls next week.

Phil. H. Lehnen, manager of the Grand Opera House at Syracuse, has added Fulton, N. Y., a lively little town of 10,000 inhabitants, to his central circuit. Phil. is absorbing the majority of towns near his salubrious home.

Manager Emmett, of Chicago, contemplates deluging the country with a company who will play a piece named The Waifs of New York. The title seems an unkind hit upon the actors who congregate upon the Square.

One of many such: We note with pleasure the "back bone" displayed by THE NEW YORK MIRROR—one of our leading dramatic papers—in declining to give advertising space to certain New York theatres, whose managers refused to close on the day of Garfield's funeral.—Davenport Sat. People.

—Tony Pastor, ever enterprising, has taken the Academy of Music for his headquarters (Thanksgiving Day), and will give a performance therein—afternoon and evening.

—The Hanlon Leas close their season at Abbey's Park Theatre November 26, and will open at the Metropolitan Casino for two weeks, on the 28th inst. Their eleven weeks' season at the Park has been a very lucrative one.

—It is said that Mary Anderson forgot herself lately, and actually kissed her leading man on the stage—just where she ought to have done it all along. The shock was so great to the l. m. that he's been about half demented ever since.

—Edward Solomon will sail for America on the Cunard steamer Servia on the 26th inst. Mr. Solomon is the composer of the operas of Billee Taylor and Claude Duval, and will possibly produce at the Standard Theatre a new opera entitled Lord Bateman.

—Robert Griffin Morris has just completed a new emotional play, in four acts, entitled Immortelles, destined for a lady star. Mr. Morris purchased a one-half interest in Old Shipmates from C. R. Gardiner, last week, and is now the sole owner of the piece.

—W. N. Griffith and D. N. Murray, of the Katherine Rogers company, have resigned their respective positions. The gentlemen will remain with the company until the 25th inst., when they will return to this city. Douglas White will also return with them.

—Happy Cal Wagner is busy organizing a new minstrel company, at Syracuse, N. Y. Happy Cal started out early in the season with a company, but did not seem to have a happy time, as the combination seemed to exist shortly after the opening performance. However, he is determined to start once more on a new basis.

—Lillian Andrews, for a year or two past a member of Maguire's Baldwin Theatre company, San Francisco, has arrived in this city, and has been immediately engaged to support John S. Clarke. Miss Andrews scored a success during Adelaide Nelson's last appearance on the stage, and now has been a decided favorite with the Californians.

—Carola Angela, a member of the Thalia Theatre stock company, had her trunk broken open the other day and many valuable articles extracted. The lady boards at 415 East Sixth street, and immediately suspected an inmate of the house named Annie Smith. The woman was arrested, and confessed the theft, and was detained by the police authorities. The major portion of the stolen goods was recovered.

—Eric Bayley, Miss Bayley, Rachel Manger, Marie Davis, Lizzie Waldron, J. B. Fletcher, Richard Forrester and Leslie Edmunds compose the traveling company which will produce The Colonel, which has made a great hit at the Boston Theatre. Their season opens at Montreal November 21. It is not improbable that the piece will be produced at Wallack's Theatre early in January.

—Katherine Rogers had a narrow escape from instant death at Mansfield, O., recently. While waiting the arrival of a train, Miss Rogers strolled up the track, and while upon a trestle work a train dashed upon her. The lady had sufficient presence of mind to drop upon a supporting beam below the level of the track, from which she was rescued in an exhausted condition by some members of her company. "Look out for the ones who the bell rings!" is very significant in the lady nowadays.

—Robert Fraser has written a new melodrama which he has named Peter Bull, or the Follies of a Night. The piece has many new and pleasant features, among which will be a panorama and a sleighing novelty. The attraction will be produced at Madison's Standard Theatre in San Francisco, and at the Arch Street Opera House in Philadelphia, in the near future. Tony Pastor will present it Christmas week, at his new Fourteenth Street Theatre.

—Harry Lee will not go to San Francisco, but plays in My Mother-in-Law at the Park Theatre. It is said by Maguire's agent that he got \$3000 advance salary, but failed to San Francisco, and \$1000 to come return ticket, and then backed out. It was rather rough on Maguire, but we understand that he telegraphed to his representatives here to "let Lee go." It is said the reason Harry backed out was because he was afraid of snow-slides on the Sierra Nevada!

—Despite some singular newspaper articles to the contrary, the season thus far with reputable companies has been an exceptionally good one, and the reports from our correspondents speak in glowing terms of the success of the different combinations that visit their cities and towns. In the West particularly everything appears to be booming, and managers are correspondingly elated. Many of the managers think this will prove the most prosperous season ever before known in this country.

—Four ballet girls have sued Brooks and Dickson, through Messrs. Howe and Hummel, for breach of contract. The girls state that they were employed by the firm named for the full season, to appear in the ballet scene with John T. Raymond, in Fresh, the American. They further allege that they have been thrown out of their positions without any adequate reason being advanced. Their names are Emily and Florence Herbert and Lily and Jennie Pearson. Mr. Raymond says they were discharged for incompetency.

—A lodge of the B. P. O. of Elks was instituted Sunday week at Providence, R. I., and over twenty theatrical managers and actors left this city Saturday night for the purpose of attending the initiation ceremonies. New York Lodge No. 1 conducted the services, after which the visitors were escorted to the Narragansett Hotel, where an elegant supper was served. The new lodge is called Providence Lodge No. 14. The order has fourteen new members in Providence. Frank Girard, Harrigan and Hart, John E. Cannon and others, were present from this city.

—While Madame Janaschek was playing in New Haven during the past week she had a narrow escape from losing her diamonds, valued at \$50,000. After the matinee performance the lady entered a carriage, and was driven to her hotel. She dismissed the hack, with instructions to call for her in time for the evening performance. The hackman drove to his stables, and while engaged in unitching his horses, was surprised at the entrance of two men, who were members of the company. The men ran into the carriage, and soon emerged with a hand satchel. They explained that the satchel contained Madame Janaschek's diamonds, which had been left by her through mistake. This story came quickly on the heels of the "Giddy Giddy" narrative of last week.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

BROCKPORT.

Ward's Opera House (Geo. R. Ward, manager): Casanova, magician, for an indefinite engagement 19th.

KINGSTON.

Music Hall (W. H. Freer, manager): T. De Witt Talmage lectures 28th. Madison Square Hazell Kirke company came 18th, and played the well known drama in unexceptionable style. There are numerous first-class attractions booked for the season.

Samson Opera House (Philip Samson, manager): The Carreno-Donaldi Concert company, under the auspices of Cornell House, 15th to good audience. Billed: Only a Farmer's Daughter 23d. Gulick's Rooms for Rent is booked for this month.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Frank Mordaunt in Old Shipmates 14th to a light house. Photos (by the Harrison) is doing well. Billed: Furnished Rooms 23d.

ROCHESTER.

Corinthian Academy of Music (Arthur Leitchford, manager): Haverly's Mastodons to an immense house 17th. The show was excellent throughout. Frank Mordaunt's Old Shipmates 18th and 19th to very light business. The company is a fairly good one. Booked: Harrison's Photos 21st, week; Prof. Cromwell 28th, 29th and 30th; Milton Nobles Dec. 1, 2 and 3.

Grand Opera House (Jos. Gobay, manager): Lingard's combination appeared in Stolen Kisses 14th and 15th, and the Lion and the Mouse 16th to small audiences. With a few exceptions the company is weak. Booked: Gulick's Furnished Rooms 21st and 22d; Rossi 23d; Grover's Humpty Dumpty 24th, 25th and 26th; Emma Rodrick 30th.

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): Wallace Theatre company filled the Opera House on the evening of the 15th. The performance will be remembered as one of the best presentations ever given in this city. Haverly's Mastodons gave entire satisfaction to a very large audience 16th. Lillian Cleves, supported by Richard Foot in Only a Farmer's Daughter, well merited the floral tributes and applause which each received. Bertha Welby and the rest of the company are deserving of praise. Booked: Emily Earl in East Lynne 24th; Rossi as Hamlet 25th; Donaldi Concert company 26th.

Item: C. R. Gardiner and Elliott Barnes are in town, at the Vanderbilt House.

TROY.

Griswold Opera House (S. M. Hickey, manager): Haverly's Minstrels 14th to a very large audience. The Corinne Merry Makers were well patronized 17th, 18th and 19th. Coming: Linger 21st, 22d and 23d; George Fawcett Rowe 24th, 25th and 26th; Milton Nobles 28th and 29th; Big Four Minstrels Dec. 2 and 3.

Rand's Opera House (Preston and Powers, managers): Billed: Frank Mordaunt's Old Shipmates 14th.

Grand Central Theatre (C. S. Gray and Co., managers): A good variety bill is presented nightly to large audiences.

UTICA.

Utica Opera House (Theo. L. Yates, manager): Lester Wallace's company in She Stoops to Conquer 14th to a \$1200 house. Haverly's Mastodons Minstrels 15th to a full house. Frank Mordaunt in Old Shipmates 16th to a small house; show good. Billed: Only a Farmer's Daughter 24th and 25th; Rossi 26th in Hamlet 26th.

OHIO.

CLEVELAND.

Opera House (L. G. Hanna, manager): Lawrence Barrett played a fairly successful engagement last week, appearing in Hamlet, Richard, Julius Caesar, Othello and Harebell. Mr. Barrett's earnest, forcible style of acting is well known, and it is only necessary to say that his work this season shows the results of hard study and an ambition to excel all his former efforts as an interpreter of tragedy. His support is unchanged from that of last year, with the single exception of Otis Skinner, a young actor of fine promise. Booked: My Geraldine this week; Haverly's Mastodons 30th, four nights.

Academy of Music (John A. Elsler, manager): John A. Stevens did a fine business week of 14th with Unknown and his new piece, Passion's Slave. The latter was produced here for the first time 18th, and proved quite successful in a popular sense, although presenting many faults to a critical eye. Mr. Stevens' support is of fair calibre only. The Connie Soogah engagement was canceled, and in its place the latest Eastern success, Twelve Jolly Bachelors, will be produced this week, with Jeanie Winston and Amy Gordon in the cast. Wilbur Mascotte Opera company 26th.

Tabernacle: Our new Philharmonic Orchestra will give a grand concert Thanksgiving night, assisted by Mrs. B. C. Ford and the Arion Quartette. Annie Louise Cary, the Temple Quartette and Carlyle Petersville in grand concert 20th.

Items: The Vocal Society gave their first concert of the season Dec. 1.—Mary Saggett, a favorite local soprano, was married last week to J. P. Ranney.—The Fairy Operetta will be produced early in December.—The Opera House is doing a big business this season, and Manager Hanna is in the best of humor.

COLUMBUS.

Grand Opera House (Theodore Morris, manager): Big Four had a crowded house 14th. Frank Frayne had another "crusher" 17th, and O. D. Byron a big house 19th. Booked: John E. Owens 21st; Salsbury's Zambadours 23d; Hyde and Behman's Specialty company 23d; George Clarke 29th and 30th; Julia A. Hunt Dec. 1 and 2.

Comstock's Opera House (F. A. Comstock, manager): Gulick's Furnished Rooms played on a big house 16th and a small one 17th, but failed to give a satisfactory entertainment. The Opera House company in The Mascotte went to a 15th to good business. Booked: Roberts' H. U. company 21st and 22d; Amy A. Clarke 24th and 24th; W. T. Stearns' company 24th; Hill's All the Rage 25th; Hill's All the Rage 26th.

Hill (H. C. Adams, manager): The Opera House company at Albany.

WILMINGTON.

Wilmington Opera House (W. L. Waldman, manager): The Opera House company at Albany.

house. Frank Frayne, in Mardo, 18th, to large house. Grover's Humpty Dumpty 19th to good business. Booked: E. T. Goodrich, Dec. 5; Genevieve Ward, 6th; Buffalo Bill, 8th.

Black's Opera House (J. P. Martindell, manager): Ada Gray gave East Lynne 14th to a large and fashionable audience. Katharine Rogers, in Clarice, 15th, to poor house. Helen Potter's Pleiades 18th to one hundred people.

Items: Manager Waldman will have handsome satin programmes printed and the Opera House performed the evening of Dec. 6, on which occasion Miss Ward will play Forget-Me-Not.—Frank Frayne has the largest collection of diamonds of any gentleman in the profession. [Our correspondent couldn't have met Alvin Joslin.]—The Central Rink has closed for repairs.

TOLDO.

Wheeler's Opera House (C. J. Whitney, manager): The Wilbur Opera company, in The Mascotte, 17th, gave a pleasing performance to a fair house, their two leading people, Harry Brown and Louise Searle, were unable to appear on account of sickness, Ed Morris and Susie Kirwin filling their places very acceptably. Brooks and Dickson's World 18th and 19th to large houses. Booked: Hill's All the Rage, 21st; John A. Stevens, 22d and 23d; Frank Gardner's Legion of Honor, 24th, 25th and 26th.

Adelphi Theatre (Fred. McAvoy, manager): Manager McAvoy benefited 18th, and was also presented with an elegant gold watch and chain by the attaches of his theatre and his numerous friends in the city. Several new people are announced for this week.

PENNSYLVANIA.

ALTOONA.

City Opera House (J. Cloyd Kreider, manager): Harry Osborne and company in Irish comedy, 19th, well attended. Booked: Jay Rial's Two Orphans, 26th.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Snubaker's Majestics 19th to a large house; show poor. Big Four combination 21st to big business.

Items: The Victoria Loftus Blondes applied for dates, but the management refused to have dealings with the troupe.—December will be a busy month for shows in Bradford. November has thus far panned out poorly.

KANTON.

Opera House (W. M. Shultz, proprietor): My Geraldine 14th to a satisfactory house. Fanny Davenport in School for Scandal was greeted by the best house of the season. Booked: Neil Burgess 21st; Hazel Kirke 24th; Gus Williams 28th.

ERIE.

Park Opera House (William J. Sell, manager): For past week the Original Big Four combination 18th to fair business, considering the weather. Booked: Will Grover's Humpty Dumpty 22d; Hazel Kirke Dec. 1.

HARRISBURG.

Opera House (H. J. Steel, manager): Callender's Georgia Minstrels 12th to a good house. Fanny Davenport 14th to a fair house. My Geraldine 15th to a small audience. Neil Burgess' Widow Bedott 17th to a small business. Hazel Kirke, No. 2, 18th to a crowded house. Booked: Jay Rial's Two Orphans 22d; The Planter's Wife 26th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Fanny Davenport in Camille 18th to a large audience. Hazel Kirke company, No. 2, 19th to good business; the company is a good one throughout. Booked: Annie Pixley 21st; Gus Williams 22d; The Planter's Wife 25th; Fred Paulding 26th; Fifth Avenue company in Two Orphans 30th.

MAHANOY CITY.

City Hall (C. Metz, manager): O'Grady's in Eviction 15th to good business. Coming: New York Minstrels 23d; Abbey's U. T. C. 25th; Signor Bosco Dec. 7.

MEADVILLE.

Opera House (H. M. Richmond, manager): Oliver Doud Byron to large audience 17th. Booked: Victoria Loftus Minstrels, 23d; Hazel Kirke, Dec. 6; My Geraldine, 7th.

Item: Manager Richmond desires me to state that this city is not embraced in any circuit, but that all attractions played here are independent of any outside parties. It seems this city has been grossly misrepresented by some out of town managers, but the season has opened under very auspicious circumstances, and from present indications will be the most prosperous one. Meadville has seen for years.

OIL CITY.

Grand Opera House (Wagner and Reis, managers): J. S. Clarke in Militia Major 12th to large audience; performance good. Snubaker's Majestics 16th to large audience; performance poor. Billed: Big Four Minstrels 24th.

PITTSBURG.

Opera House (John A. Elsler, manager): Mary Anderson, supported by a fair company, closed a good week's business 19th; Emma Abbott Opera company 21st for the week; Frank Mordaunt in Old Shipmates 28th, week.

Library Hall (Fred. A. Parker, manager): John S. Clarke did only a fair business last week. Mr. Clarke offered nothing but his time-worn comedies, which evidently have lost all their attractiveness for a Pittsburgh audience. The Wilbur Opera company in The Mascotte 21st for the week. Hague's European Minstrels 28th, week.

Williams' Academy (H. W. Williams, manager): This house did its usual large business last week. The show was excellent, and gave general satisfaction. This week's company includes many of the favorites of last week, with quite a number of new faces.

Museum (Harris and Kohl, managers): Quite a good entertainment is given in this house every evening. Good business has been done since the start. The managers seem determined to leave nothing undone to satisfy the public want, and they are becoming quite popular.

Items: Thomas J. Gatewood, F. Washington, and P. F. Carson, will shortly produce a moral drama entitled The Exodus, a play which is founded on life in the low lands, and written by ex-Senator C. S. Smith, of South Carolina.—Quite an opera war will be fought in this city during the coming week. The Wilbur Opera company and the Abbott Opera company are the contestants.—J. Allen Whyte, manager of the Little Concert company, arrived in the city 16th.—P. C. Shortis joined Leavitt's Giganteans at Cincinnati last week.—The American Four endeavored to kick up a row with Manager Williams last week. It seems the Four are slightly given to profanity while on the stage. Manager Williams has a rule posted in the dressing-room, which strongly forbids the use of profane language on the stage, and stipulates a certain fine for each and

every profane word made use of. The Four's fine was more than they bargained for, and consequently they "kicked." It was no use though. Williams held the week's salary, and they had to knuckle down. W. W. Tobin, the opera manager, and now with the Abbott company, is in the city.

READING.

Academy of Music (John D. Mishler, manager): My Geraldine was well played to a good house 16th. Neil Burgess' Widow Bedott 18th to a good house. Booked: Genevieve Ward in Forget Me Not 21st and 22d; Gus Williams 26th.

Grand Opera House (Geo. M. Miller, manager): Fanny Davenport in Camille 16th to good business. Booked: Hazel Kirke 21st; Annie Pixley 22d; Georgia Minstrels 23d.

TITUSVILLE.

Parshall Opera House (James Parshall, proprietor): Snubaker's Majestics 17th to a fair house; performance questionable. Booked: Big Four Minstrels 23d; Victoria Loftus Blondes 24th; Hazel Kirke Dec. 2; My Geraldine 7th; Rooms for Rent 5th.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Neil Burgess' Widow Bedott 14th to a fair house. Although, on the whole, Mr. Burgess is good as the loquacious Widow, yet at times some of his speeches smack of a questionable broadness.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): Neil Burgess' Widow Bedott company 16th to a crowded house. Billed: Jay Rial's company in Two Orphans 23d and 24th.

RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, manager): A company calling themselves the Fifth Avenue Two Orphans company gave a performance 14th; they are also playing Uncle Tom's Cabin. The Tourists gave a much better entertainment on the 16th than on their previous visit to good business. Stevens' Twelve Jolly Bachelors played to a delighted audience 17th. Albertine's Minstrels, booked for 29th, cancelled date. Booked: Minnie Cummings, in Camille, Dec. 1.

Odd Fellows' Hall: Newport Variety troupe gave a bad entertainment to poor business on the 15th.

PROVIDENCE.

Opera House (George Hackett, manager): The Twelve Jolly Bachelors was given three nights of last week to poor business. Amy Gordon and Jeanie Winston are the distinguishing features. The Tourists completed the week, playing to good business. Booked: The Vokes Family, 21st and 22d; Rose Eyttinge, in Felicia, 23d, for the week.

Low's Opera House (William H. Low, manager): The Grinnell Dramatic company appeared one-half of last week in their drama of My Wife; business was not satisfactory, nor was the play and company, so after Thursday the house was closed. This week Aldrich and Parsloe, in My Partner, followed 28th by Madame Janauschek, three nights; Joe Jefferson, Dec. 1 and 2; Grayson Opera company, 5th, week.

Theatre Comique (Hopkins and Morrow, managers): The usual variety entertainment to good business.

Items: Frank Girard attended the meeting of Providence Lodge No. 14, B. P. O., of this city, on which occasion five new members were initiated.—Alice Wright, a member of the Harrisons' Photos company, was taken ill during their engagement here. She is now convalescing, and hopes to join the company early next month.

PAWTUCKET.

Music Hall (S. P. Fisk, manager): Patience, by the Boston Museum company, attracted a large audience 14th. Messrs. Wilson and Haworth were as agreeably ridiculous as their respective parts required, and Emily Pearl, as Patience, was, to say the least, painstaking. Booked: My Partner, 22d; Our Boys, 24th; Janauschek, 26th.

SOUTH CAROLINA.

CHARLESTON.

Owen's Academy of Music (J. M. Barron, manager): Thomas Keene played Richard III and Macbeth, 14th and 15th, to crowded audiences; receipts for two nights, over \$1700. Sol Smith Russell, 16th and 17th, to fair business. Hess' Opera company to good business, 18th and 19th; they return 24th and 25th.

TENNESSEE.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Hoey and Hardie, 14th, in A Child of the State; Diplomacy, 15th; A Brother's Life and matinee, 16th, to very appreciative and well pleased audiences. The engagement has proven most satisfactory.

VERMONT.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): Since my last, Mr. John P. Howard, builder and owner of Howard Opera House block, has deeded the entire property, valued at \$100,000, to the trustees of the Home for Destitute Children, a charitable institution located in this city, and has had inserted in the deed of gift, a proviso that the Opera House or hall shall be used as a suitable and attractive place for concerts, lectures, theatrical and literary entertainments and other amusements of a high toned and elevated character. The net income to the Home from this munificent charity of Mr. Howard will not fall short of five thousand dollars per year. Booked: Grayson Opera company in The Mascotte, 22d; Hazel Kirke, 28th.

VIRGINIA.

NORFOLK.

Academy of Music (H. D. Van Wyck, proprietor): Milton Nobles presented Intervues 17th to a large audience. Booked: Baker and Farron, in Chris and Lena, 21st; Mitchell's Pleasure Party, 28th and 29th.

RICHMOND.

Theatre (W. T. Powell, manager): Milton Nobles, in The Phoenix and Interviews, 18th and 19th, to good business. Booked: Baker and Farron, 22d.

WISCONSIN.

SELOIT.

Goodwin's Opera House (S. J. Goodwin and Son, proprietors): Fay Templeton, 11th, in Olivette; she is the most charming little artist that has appeared here in years, and derives most excellent support from Alice Vane and Messrs. Templeton and Crane. Coming: Den Thompson, 21st; Rice's Evangeline, 23d.

JANESVILLE.

Myers Opera House (C. E. Moseley, manager): Fay Templeton 10th to good business.

ness. Charles Forbes' Ben Cotton company to poor business 11th, but a big house 12th. Booked: Rice's Evangeline, 24th; Fay Templeton, 25; Boston Ideal U. T. C. Dec. 3; John A. Stevens, 6th; Anthony-Ellis U. T. C., 8th.

MADISON.

Opera House (George Burroughs, proprietor): Shaun Rhue was presented 10th by Joe Murphy to a crowded house, giving the best of satisfaction. Maggie Mitchell, booked for 19th, did not appear, much to the disappointment of our people. Paper is up for Rice's Evangeline 23d, and Fay Templeton 24th; her paper is the best ever seen in our city. Smith's U. T. C. 30th.

MILWAUKEE.

Grand Opera House (J. Nunnemacher, manager): Rice's Evangeline 14th to 17th to fair business. This company has sadly degenerated, the talent, with one or two exceptions, being inferior to that of last year. B. W. P. and W. A. Minstrels 18th and 19th to big business. Billed: Boston Ideals 28th, 29th and 30th.

Academy of Music (Henry Deakin, manager): Grover's H. D. 12th and 13th did a good business. Frank Mayo did a fair business week of 14th. His company is exceptionally fine. Mr. Mayo's impersonations evinced careful study, though at times his speech was painfully remindful of Davy Crockett.

WYOMING.

LARAMIE CITY.

Blackburn Hall (A. S. Blackburn, manager): Haernnaukle Dramatic company, in Joshua Whitcomb, 7th; A Celebrated Case, 8th; M'Lisa, 9th, and The Lady of Lyons, 10th, to small but pleased audiences.

CANADA.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Sam Hague's Minstrels played to standing-room, 15th and 16th. Charles Fostelle in Mrs. Partington, had a fair house 18th. Booked: Swift and Sure, 22d; The Kennedys, 24th and 25th; Twelve Jolly Bachelors, 30th; the Harrisons, Dec. 1.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Rossi and company to large business, 14th and 16th. Balance of week, Clarke-Gaylor combination in Connie Soogah, to small business. Booked: Haverly's Mastodons, 21st to 23d.

Royal Opera House (J. C. Conner, manager): Langdon and Allison's company for week of 14th, to large business. Rossi occupied a private box at their Wednesday matinee. Next week, Charles Fostelle and company.

Art Notes.



Notwithstanding the cold this week, a great number of people who visited Gibbon's Art Gallery, 1180 Broadway, to see Peck's "Niagara by Moonlight," one of the finest works of art that has ever been before the New York public. The picture hangs at the farther end of the gallery, and a distant view gives one an idea of the distance from the rocks in the foreground—the artist's observation point—to the Falls. As you draw near you see more plainly the width of the mid-stream. Beyond are the Falls, and above them the moonlight, half obscured in floating clouds. The moonlight on the water gives a most mysterious and beautiful blending of heaven and earth. The drifting clouds are so realistic that after gazing on them for some time one can almost declare that they are really floating, and if the sky alone were taken as a picture it would indeed be a fine work of art. The water is the most perfect that we have ever seen. It makes one want to "take a header" and plunge in. Every ripple is crowned with a flood of silver light from the moon. The painting is from the easel of Mr. Peck, and is the result of fifteen years' hard work. It is owned by Mr. Wood, of Chicago, who has kindly presented it to the gallery for exhibition. Miss Gibbon, the exhibitor, has nobly given the proceeds of the picture to the Michigan sufferers. It is to be sold in one thousand shares at five dollars a share. It may be said with truth that Miss Gibbon has one of the finest art galleries in New York. There are pictures covering periods of time inclusive of centuries and all stages of excellence. A fine portrait of "Rembrandt's Mother," by Rembrandt, painted in his inimitable style, stands on one easel, while opposite is a fine old man's head by Salvador Rosa, each being perfect representations of the two different schools. We understand that a literary and musical entertainment is soon to be given at this gallery, which promises to be most enjoyable. Those who attended a similar affair some time ago, at which the "Boy Orator" assisted, will no doubt be happy to come on this occasion also. The proceeds will be given to the Michigan sufferers.

Expectation, in artistic circles, is raised to a dizzy height over the near exhibition of Christmas cards for '82. We have already seen some of them, but will give an account another time.

Another Norwegian artist, Mr. Nordgren, at present painting in Dusseldorf, exhibits a Norwegian wharf scene by moonlight, which is so handled as to give the water a vague, mysterious look, and to strongly contrast the half-obscured moon light with the light shining from the wharf-house window.

William Hart has one of his pretty landscape and cattle pictures on exhibition at Reichardt's, representing cows crossing a woodland stream. Two having crossed are in the foreground, standing somewhat after the manner of Cuy's Cows; two are drinking as they cross, and in the distance a few more are coming leisurely on toward the stream.

Nearly every reader of *The Century* has become well acquainted with "Uncle Remus" quaint stories and proverbs. His admirers may see a portrait of him at Reichardt's, from the brush of T. Hovenden. "Uncle Remus" sits up on a bench, with his hands on his knees, and laughs at you with a genuine "Mississippi-steamboat-nigger" grin, showing his ivory tombstone-like teeth, of which he has a neat little cemetery in his open mouth. Below this picture is another of Mr. Hagborg's, representing the full-length figure of a girl carrying a basket of oranges, and holding her head in one of her hands as if she were in pain. Of course he would be picturesque attitudes which always afflict a sympathetic looker-on with stiffness. Why is it that people are supposed to be prettier when putting their trachea and cerebro spinal column out of joint than when holding their head in a natural manner?

"A Timely Visit," by Schuchardt, Jr., is a delightful little genre affair, showing how a couple of priests, while strolling around, happen to come upon the jolly fat Abbe as he is eating and drinking. Of course he invites the brethren to "take something," which they do, watching as he pours from the decanter, with their faces eager and delighted, though crossed with a doubt that he will not pour enough. The Abbe's face is almost a speaking likeness of "Padre" Remenyi (now on his confessional tour), and the figures are carefully handled.

Morston Ream has two small still-life pictures which are very well painted as far as the fruit is concerned.

Reichart exhibits many more paintings besides the above mentioned, but space forbids their mention until next week. However, we must not forget Mrs. Finney's beautiful piece of sculpture, "The Loreley," which occupies a prominent place in the middle gallery. The figure is life-size, and represents "Die schönste Jungfrau" sitting upon the rocks twining her flowing hair in her beautiful fingers, while by her side lies the "golden comb." The figure is one of matchless grace, and as she looks downward from her rocky perch her face would entice the bravest and most resistant fisherman.

Now that Art is playing such an important part in household furnishing, anyone looking for artistic home decorations can find a fine assortment of old Dutch inlaid and early English antique furniture, bronzes, Dresden and Sevres ware, bric-a-brac, antique silver, and everything below the heavens and above the earth in household goods, at H. B. Herts & Sons, at 747 Broadway. Here are the funniest of old mechanical clocks, and the most delicate Sevres mantel clocks, one of which has a delicious chime of bells, that rings out the quarter-hours; an ebony secretary, inlaid with ivory, the whole being a most exquisite piece of work; a small work-table of that rare St. Domingo mahogany which has been extinct for nearly half a century, and the grain of which looks like solidified sunshine; charming massive buffets, which are fit for any palace; and a great quantity of beautiful things, which must be seen to be appreciated.

Art embroidery has almost entirely supplanted painting on fabrics, and for some reasons it is a pity. Artistically done, nothing is prettier on stage dresses, nor more showy, than a pretty design well executed on flat trimming. But if it can only be done by the people who daub silk and satin bon-bon boxes and mouchoir cases, it had best not be done at all.

How it is Done.

It has long been a public and professional enigma how the London successes find their way to San Francisco, and are produced there very often before they see the light in New York. The problem is now solved. We have it upon what we consider reliable authority that the manager of Baldwin's Theatre, San Francisco, has in his employ in London a most remarkable personage—a gentleman with a phenomenal memory, who is paid a salary of \$25 per week to pilfer new London shows as soon as they are produced upon the London boards.

His method is simple. Upon the first two or three nights of the production of a new piece he is on hand, and memorizes the scenes, incidents, situations, and even the language, goes to his desk and jots them all down. In a week or two afterward he forwards the complete play to San Francisco, where it is produced with all the business details, etc., identical with those of the London production. The manuscript of *Forget-Me-Not* (which was played in San Francisco months before its production here), in the chirography of this "memorizer," is now in this city, as well as several other pieces from the same source, having had their run in the occidental city. It is now announced that The Money Spinner, Mankind, The Colonel, and even The Lights of London, are in the hands of the Baldwin management, and are to be produced in succession there. We don't know how true this is, but it seems probable, in the face of the past experience of this theatre with foreign pieces.

If our authority is to be depended upon—and we believe it is—this wholesale pilfering of foreign merchandise is totally unworthy any man who claims to be a reputable manager. There is no redress for the London authors. In the absence of an international copyright law, they are powerless to prevent any one from copying their pieces in this manner and presenting them in the United States. Some may deem it enterprising and shrewd on the part of the San Francisco manager, but to our mind the appropriation of the product of another's brain without his consent in the manner we have described is no better than absolute theft, and the culprit should be treated by honorable managers, actors, as well as the public, as a person totally unworthy of respectable recognition.

Society Belles.

On account of its remarkably delicate and lasting fragrant society belles are loud in their praises of Floreston Cologne.—Com.

Annoyance Avoided.

Gray hairs are honorable but their premature appearance is annoying. Parker's Hair Balsam prevents the annoyance by promptly restoring the youthful color.—Com.

A Smooth Complexion

Can be had by every lady who will use Parker's Ginger Tonic. Regulating the internal organs and purifying the blood, it quickly removes pimples and gives a healthy bloom to the cheek. Read about it in our column.—Com.

NEW YORK AMUSEMENTS.

Union Square Theatre.

A. M. PALMER, Proprietor and Manager
Curtain rises at 8. Saturday matinee at 1:45.

LAST WEEK

DANIEL ROCHAT.

Thursday (Thanksgiving) extra matinee of DANIEL ROCHAT. No matinee on Saturday this week.

MONDAY, NOV. 28.

Mr. Palmer will present, in compliance with many requests,

CAMILLE.

with the same superb cast of last season, including CLARA MORRIS, ELEANOR CAREY, MAUD HARRISON, KETTA GUION, Mrs. E. J. PHILLIPS, CHARLES R. THORNE, JR., F. DE BELLEVILLE, JOHN PARSELLE, WALDEN HANSAY, OWEN FAWCETT and others.

This play can be given SIX TIMES ONLY.

MONDAY, DEC. 5.

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The Musical Mirror.



Adelina Patti's concert for the benefit of the sufferers in Michigan was a graceful tribute on the part of the prima donna and a good move from a business point of view. Signor Corbo played a rather commonplace tarantella of Habenstein in a comfortable manner. Mlle. Hohenschild sang a song by Franz, "Die haide ist braun." The song was gloomy, the singing weak. Niccolini quavered through the "M'Appari" from Marta in a distressing voice vibrato, like a singer in a palsy. Adelina Patti sang "Ernani involame" exquisitely. Mme. Castellani played a fantasia of Alard with excellent style and wonderful execution, but the Patti was, of course, the gem of the evening, and we do not doubt that under a sane management and with the aid of her accompanists she has hitherto been clogged with eliminated, her career in America will equal the story of her professional life in Europe.

The first concert of the Philharmonic Society is always the chief object of interest in musical circles, for the good reason that the Philharmonic Society is the mainstay of all thorough musical culture in the town. From its early days at the old Apollo Hall on Broadway, under the conductorship of the clever but eccentric George Loder, and the direction of such men as U. C. Hill, A. Reif, Senior, Timms, and others of the like kidney, this association of artists has kept steadily in view the advancement of true music, as distinguished from the trash that tickles the vulgar ear at most other concerts. Here alone we can listen to a properly balanced band of instrumental musicians, each one a master of his mystery. Here alone can we hear the great works of the great masters of harmony fitly interpreted, and here alone can we enjoy the hearing of a body of musicians well under control, and by no means allowed to wander through harmonic paths, each one at his own sweet will, like the themes of an undisciplined fugue. Although George Loder was by no means a musician of the first class, he was a man of iron will and undaunted courage, who would have his way in spite of all opposition, and though his tempi were not always orthodox, they were always carried out to the end. Carl Bergmann, although his besetting sin led him into many errors of art as well as of conduct, was undeniably a man of genius, whose power of score-reading has, perhaps, never been surpassed. He also was one of those especially fitted for the leading of his less gifted men, and the work of the society went bravely on under his supervision. The present conductor, Theodore Thomas, is more of a patient worker and a consistent student than a man of genius. He cannot assimilate the score of a grand symphony by what the doctors call "first intention," but he can take it home and come to rehearsal with every point fast in his mind, with the whole intention of the author firmly fixed in his brain, and with the power of teaching others how to develop that intention. As his phenomenal success amply proves, Theodore Thomas is the very model of a conductor, firm, patient and indefatigable, with an intimate knowledge of what he wants done, and the personal magnetism or virile force which enables him to get it done. With an ear of wondrous accuracy and a thorough acquaintance with all the music that ever was written, it is no wonder that he has made himself the foremost conductor of the United States, and that under his direction the Philharmonic Society has made itself the foremost musical guild in the country. "Floreat!" Brahms' overture, "Tragic," which was given at the first concert of this season, is a really fine composition of the Beethoven type; rather too long, rather reserved both in quality and in scoring, but with beautiful melodious themes, which linger in the memory like "the sweet South that breathes upon a bank of violets." This Brahms has made some most mechanical music in his time, but in this overture he has cast off the trammels and let his soul wander in the emancipation to the manifold delight of the hearer. Tschickow's second piano-forte concerto, the name of whose author may indeed be like the hidden name of Jehovah, but which must by no means be considered, out of regard to the safety of the human race, a natural or store-furnished, and generally weak invention, is a masterpiece with a bombastic prelude which is only skin deep. The concerto is in which the unpromising and the unpromising are adapted to

their purpose in a workmanlike manner. And Madame Schiller, by her beautiful playing and great warmth of expression, gave them an adventitious value that far transcended their intrinsic or inherent merit. Beethoven's fourth symphony was nicely given, the strings being perfectly refreshing to listen to, by reason of their fullness and good accord. And the whole performance was marked by that precision and will-power due to the presence of good material controlled by a master mind. The Liezt absurdity, aptly termed a "Faust episode," being, like its hero, remarkable for its incontinency, we did not stay to hear, as it had no more right to a place in such a concert than a jackdaw in a nest of nightingales.

Her Majesty's Opera continues to give the old operas, interspersed, semi occasionally, with a faint tinge of novelty, but fostered mainly by the odor of gentility shed around it by the grandiloquent and aristocratic title under which this peripatetic lot of singers travel. Her Majesty's Opera! What grandeur in the sound. How the ears of all Shoddydom tingle, and the eyes of the mushroom millionaires are dazzled as the effulgent legend glitters before their sight, and rings in their hearing, as they descend from their carriages with an air. Her Majesty's Opera! There is music in the sound! and, by the way, that is about all the music there is in the whole affair—for, leaving out Campanini and Galassi, the rest of the components of Her Majesty's Opera are "but sound and fury signifying nothing," nevertheless the music best adapted to the ears of the elite is the music of pretence, which, like the borrowed escutcheons on their coachman's buttons, is as like as not to have a bar sinister broadly blazoned thereon. A rather amusing incident took place in the foyer of Her Majesty's Opera the other night. A well-known humorist, who was formerly connected with the minstrel persuasion, and who lives at his ease, was at the opera, accompanied by his wife, a blooming matron of very English appearance. As the pair were going out the funny man called loudly: "Countess, your carriage is this way." Upon which all the heads of Shoddydom started out of boxes, lobbies and foyer in hot haste to see the "Countess," who bore her honors nobly, and walked out to the street-car with her husband, "the cynosure of neighboring eyes." We are promised a grand production of Guillaume Tell, and as that opera needs no particular prima donna, and the tenor has only to shout high C nine times, we doubt not that the performance will be pretty good. The assembling of the Canton, however, will need more supers than it is the Colonel's wont to supply.

At the Standard Theatre Patience is its own reward. The houses are crammed every night. The opera goes with absolute perfection, and the business tact of Miss Helen Lenoir is amply manifested in the smoothness and easiness with which every detail is carried out. We had an opportunity lately of seeing what the unassisted mind can do with such a clean piece of satire as Patience; and, sooth to say, this unassisted mind did not come up to the mark by a long way. Satire is one thing, burlesque another; and it requires a delicately-balanced judgment to put forward the one without verging on the other. Patience at the Standard is the type of good-humored satire—elsewhere it is mere buffoonery. The music is lovely anywhere, but its beauty is sadly marred when Sullivan's exquisite scoring is replaced by the blare of brass squeaking of reeds, and general imbecility of musical direction which withers all it touches.

Alexander Lambert gave a concert on Nov. 18, at which he played some music of the paulo-post-futuro school with rare facility of technique and fluency of execution. His scale playing is especially perfect, and every note is as clear and round as a drop of dew, and as brilliant as a diamond. Grace and evenness of tone are the chief characteristics of his playing. Would that we could say the same for the music he played, which may be harmony to the distant future, but is not far from discord to the present. Emma Scuder sang in a bad German school of delivery, and very much out of tune, a melodious romance by Donizetti, with very little meaning in it, and a tuneless concern by Schumann, with no meaning at all. The Philharmonic Club played Hayden's variations on "God Preserve the Emperor" very well, and that was all.

We have had occasion lately to notice the good selection of entr'act music at Haverly's Fifth Avenue Theatre. Mr. Brown has given some very good things of late, and very well played also. His band is well under control, and plays really well.

The Snake Charmer is running to full houses. Selina Dolaro is so eminently sympathetic and natural that she grows upon her hearers the more she sings or acts before them. Lillian Russell is a charming singer, and as pretty as a posey. The band is good, the chorus is good, and Jesse Williams is good—what more can the most exacting public want? To be sure, the music is not good, but what of that? "Si non e car e ten to cala." If it is not good, it is well done.

London Chat and Gossip.

LONDON, Nov. 6, 1881.



MR. BANCROFT.

of her achievements d'amour, could succeed in captivating a member of the French aristocracy, and saying to the whole world, "That is my husband!" Alas! and lack a day!

Phew! the news has just arrived from Paris that Schneider's husband is a sham and a fraud, and turns out to be no count at all. Again must I set up a wild, unearthly howl. Not because I delight in hearing that an enterprising and popular actress and opera bouffist has been fooled and trapped into a ridiculous marriage. Not at all. I am moved to mirth at the idea that so experienced and worldly-wise a woman should be taken in. I should have thought if there was one woman in the world beyond another who "knew her book" and was as "fly as they make 'em," it was La Schneider. She had been the heroine of a thousand adventures, knew every stratagem by heart, and was herself a sham duchess—that of Gerolstein. And to think of such a woman being "sold," and by a French count, too—a class who have the reputation, even when they are bona-fide, of being tolerably shady as far as morals are concerned. How her victims of times gone by—the long line of princes, nobles and bankers who contributed to the garniture of her sumptuous hotel—must have roared when they read of this *decalvissement*. Let me do Schneider the justice to say that she was a good tempered, jolly creature, who loved a good supper, adored diamonds and pug-dogs, and was never so happy as when she was the centre of a roystering circle of rieurs of both sexes. I could fill columns with anecdotes of her exploits. I hope she loves her bogus count apart from his title, and that she will not take the imposture too much to heart.

George Dolby, who some years ago went to the United States as the secretary and manager of Charles Dickens, is writing recollections of his chief. If Dolby can write as well as he talks his pages ought to be amusing. Dickens, by the way, once said a good thing of Dolby. The latter had a vigorous constitution, and was a great eater and a splendid drinker. When outside people in the States called on the great novelist Dolby received them, and did most of the "cocktailing" and "liquoring up" so necessary in a land of illimitable hospitality. Some one said to Dickens, "What a treasure Dolby is in this direction." "Quite right," replied the novelist, "I engaged Dolby's stomach as well as his head, and his fine old British interior and magnificent holding capacity has saved me many a headache." Dolby tells many good stories of the author of Pickwick, and for many years they were close friends. Dickens, with all his genius, had a weakness for toadies, and Dolby for a time played this role admirably. Edmund Yates preceded Dolby, but Yates grew ambitious, took to writing weak novels, and started a batch of toadies on his own hook. Of course Dickens dropped him then and set up Dolby, who was useful in business matters.

The *Referee*, which keeps its eagle eye on London theatricals, says that Sutton, the temporary manager of the Alhambra, has inaugurated his reign by cutting down the salaries of the ballet girls twenty five per cent. Now, as most of these young ladies only received twenty five shillings per week, I wonder how they are to pull through a hard winter on such a miserable pittance as £1. out of which they have to eat, drink, lodge, dress, and find shoes for their business. Sutton is a rare hand at paring down, but I think he ought to have spared the poor ballet and chorus girls. The business at the Alhambra now is by no means good, all the advertising, billing and posting having been largely diminished. When other large establishments, like Drury Lane and the Princess's, advertise so boldly, the Alhambra must keep pace or suffer—and the result is empty benches.

All the world knows that Dion Boucicault is not wanting in "nerve," which in John Bull's dominions is a gentle synonym for "cheek"—and I see by the programmes and advertisements of the Court Theatre that he announces Mimi on Monday next for the first time on any stage. This will not do, Master Dion. The play, which is taken from Henri Murger's *Vie de Boheme*, was repre-

sented in New York, at Wallack's Theatre, with Katherine Rogers as the heroine, and Boucicault essayed the part of a lover, and made a neat hash of it. Some of the critics chaffed the Irish dramatist, and protested that his French Lothario indulged in too much Irish brogue, whereupon he waxed angry and threw up his part in disgust. Miss Rogers afterwards took the play about the country, but she could not make it go, and finally it was shelved. Clayton is Boucicault's son-in-law, and is nominally the director of the Court Theatre, and hence is it that Mimi has been discomfited and dust ed up for the delectation of the little suburban theatre, which lately has been doing a bad business. Clayton is the actor who returned from the United States, where he played a few weeks, and announced to his English friends that "American audiences were vul-gah!" A man whose stomach begins at his chin should not have played lovers in New York. As far as I remember American audiences like their lovers slender and shapely, not to say elegant. Clayton was too burly and full-blown, and his rasping voice is something too awful. It would bother me to know what to compare it to.

Some time ago Signor Orsini and Frank Marshall collaborated and brought out a most amusing opera at the Olympic Theatre, entitled *Lola*. In consequence of the theatre having been previously let to somebody—this theatre is always changing hands—*Lola* was withdrawn just as it was working up into a substantial success. Nothing daunted at this unfortunate occurrence, the same clever gentlemen are now at work on a three-act opera (the outline of the plot, by the way, is by Gilbert A'Becket), the action of which takes place at Venice in the middle ages. I am not at liberty to give you details of the story, but I can assure your Comely and Bartons and other speculators in opera bouffe that Signor Orsini's new work will be worth looking after for the United States next season. It is very original and enormously droll. Frank Marshall, whose *False Shame* will be pleasantly remembered by all admirers of true comedy, has written the lyrics in his best style, and his treatment of A'Becket's plot far surpasses anything in point of finish I have seen by Meilhac, Halevy, Van Loo, Leterrier, or any of the French librettists, whose work seems curiously thin and attenuated, and who trust to the composers to pull their fables through.

Mr. Bancroft has returned to London from Constantinople, and will soon take possession of the Haymarket. He looks all the better for his Oriental trip, and as he is said to be fond of his profession, I have no doubt he longs once more to go into harness. I never before heard of an actor taking his holiday in Constantinople, but perhaps there are Turkish delights I wot not of, and of which the genial comedian of the Haymarket can enlighten me the next time he asks me to dinner.

One would think that London had sufficient theatres. Including the new Savoy and Comedy, there are thirty-six establishments clamoring for patronage at this moment. The new Avenue Theatre will open at Christmas or thereabouts, and now I hear that M. Marius and Florence St. John have found a capitalist, and are to have a bijou opera house, a la Madison Square Theatre, built for them. London is no doubt a gigantic and ever-increasing metropolis, but I fear it will be overdone in the amusement line. One has not only got to take into account the thirty-six theatres in full swing, but the music and concert halls and other shows are innumerable. I should say, starting at Mile End and finishing at Hammer-smith—a dense and unbroken line of habitations for nine miles—there are quite one hundred and fifty places of amusement of one kind and another, and reckoning that each place will hold five hundred people, and that is rather under the mark, for some of these temples of harmony can take in quite two thousand visitors—we have a total of seventy-five thousand people nightly seeking entertainment in a dramatic and musical direction. It is a curious fact that there are never more than four or six of the recognized West End theatres making money at the same moment. Drury Lane will have a success, then the Vandeville, then the Haymarket; now it will be the Princess's, then again the Strand or the Globe; but it rarely happens that all of the theatres enjoy a simultaneous tide of prosperity. The Lyceum is the single exception. Irving has got the public well in his grip, and when he opens his doors the theatre fills with a rush. The Vandeville for three years had a long run with *Our Boys*, and the young managers banked \$10,000 apiece; but since that notable little comedy disappeared from the bills this theatre has not enjoyed a financial success. Several pretty little pieces have been produced, but somehow they did not "catch on." Sims' new piece, the *Half-Way House*, is working up, and it is just possible it will go on well for some time to come. I sincerely hope so, for it is horribly vexatious to make \$20,000 by a play, and then squander it in fruitless endeavors to capture the public with other productions. A theatre is sometimes a little gold mine if your play is a "hit," but on the other hand, if the public do not "step up and settle," there are few enterprises (a daily paper always excepted) so rapidly depleting to the longest purse. I once knew a clever gentleman in London who attempted to carry on both a newspaper and a theatre.

The combination soon floored him, and he wildly fled to France a poorer but a wiser man.

The only new play that has been produced in London the past week was brought out at the Crystal Palace on Thursday. It is called *A Thread of Silk*, and is a translation from a piece by Victorien Sardou, dealing with the Shrieking Sisterhood, by Arthur Mathison. The subject is not new to the stage, but it is one capable of infinite variety, and readily adapts itself to effective treatment. In the present instance, Mr. Mathison has been ever-anxious that the peculiarities attaching to the characters in his comedy should, by dialogue and demeanor, be impressed upon the minds of the spectators, so that each act would unquestionably be improved by condensation, the mansprings of the plot being slight and unembarrassed by complications. The play was originally written for Mrs. Howard Paul, and was produced in Liverpool about two years ago, shortly before the death of that lamented lady. There is an American character in the piece which would suit Raymond or Florence, but it is rather outlying and shadowy at present. It might be written up by a comedian with a literary knack.

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